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RECENT ENGLISH ECCLESIASTICAL ARCHITECTURE

*A Series of Illustrations of Notable Modern Work
with Prefatory Articles*

BY

SIR CHARLES NICHOLSON,

BART., M.A., F.R.I.B.A.,

AND

CHARLES SPOONER,

F.R.I.B.A.

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INTRODUCTION.

I N compiling a publication such as this one, dealing with English Ecclesiastical Architecture, the term "recent" has been found, of necessity, to have a somewhat elastic meaning. The history of architecture, though there be chronological sequence, is not defined into periods by dates. Growth is gradual, and the development of a style, or the change from one manner of building to another, can only be determined in a very broad way. In civic work there has undoubtedly been a general adoption of Renaissance types—in some instances almost a duplication of seventeenth and eighteenth-century forms. But this has not been the case to any extent in church work, which remains for the most part Gothic in character.

At the present day there are no such dominating personalities as those which brought about the Gothic Revival of the mid-nineteenth century, and, of course, the work of these men—Pugin, Street, Butterfield, Burges, and the rest—is much too far back to be included in the present volume. It has been felt, however, that there should be some sort of connection between the church architecture of to-day and that of the period from which it derives much of its inspiration, and, with this intention, two of John Sedding's most characteristic churches—St. Clement's, Bournemouth, and Holy Trinity, Chelsea—have been taken as, in some sense, a starting point. A further connecting link is supplied by the magnificent talent of J. F. Bentley, while the late Mr. Garner and the late Mr. Bodley give the lead to the best men of the present-day school of church architects.

The selection here presented is a varied and representative one, embracing Established, Nonconformist, and Roman Catholic churches, and it is felt that the publication of so fine a series of examples should be of great interest and value to everyone interested in Modern Ecclesiastical Architecture.

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The Design and Arrangement of Churches.

By Sir Charles Nicholson, Bart., M.A., F.R.I.B.A.

NO set of rules is sufficiently comprehensive to help the church builder over all the dilemmas he is likely to meet with. But the booklet published by the Incorporated Church Building Society is a concise and useful collection of advice, and Micklethwaite's treatise on "Modern Parish Churches" is full of sound sense from cover to cover.

In planning a modern church it is the business of the architect to discover the general lines which will produce the best possible building under given conditions. Of these conditions, those of cost, of situation, and of material are in very few cases exactly alike. But, as our churches are built for a definite purpose, there are certain conditions of space and arrangement which should in no case be disregarded. The publications referred to have left little to be said upon these matters, yet it is obvious from what we see every day that the existence of a fairly well understood set of rules does not ensure our possessing a worthy architecture. To secure this, our architects must cultivate their imagination and their sense of proportion; above all, they must take pains. The most hopeless of our modern churches are not so often the work of inexperienced men as the routine productions of diocesan surveyors' offices.

Unfortunately, the received style of these modern churches is a travesty of English Gothic, and the style so misused has, therefore, very naturally become distasteful to many of the ablest designers of the present day. This appears to the writer to be a regrettable circumstance in itself—a view not likely to be popular. Still, the state of divorce existing between civil and ecclesiastical architecture is an evil. Does it not mean that often it is the second-rate men who get the church work to do, while the abler ones fatten on the more profitable municipal undertakings? And would not an occasional excursion into ecclesiastical art be a salutary change for the man whose life is spent in making telephone call-rooms and mayors' parlours? But the fact is, the British public demands pointed windows one day in the week and triglyphs the other six, so we seldom have the satisfaction of enjoying restorations like that of St. Bartholomew the Great, the work of one who has won his spurs in civil architecture, or, on the other hand, buildings like the London School Board Offices, the work of a famous church architect.

Are the British public right in demanding two distinct styles of architecture for ecclesiastical and

secular work? Of course, at first sight it is absurd, and yet it roughly expresses the facts of the case, for the ordinary Englishman is a very orderly person, divided up neatly into pigeon holes, in one of which he keeps his Religion. It would be "bad form" to mix this up, at any rate openly, with his affairs of business or pleasure; he may be deeply religious, generous and large-hearted, but he keeps all this to himself and nobody is the wiser. So it is not unnatural that he wraps up this religion of his in a conventional suit of clothes with some vague idea in the back of his mind that any breach of convention in these matters would be a piece of bad taste, and therefore not to be tolerated.

But the architect who has to deal practically with the problem of church building has generally not much option in the matter of style; apart from the force of tradition or prejudice or whatever we prefer to call it, the outside conditions are generally such that some form of Gothic usually gives the only possible economic solution of the problem.

It is not, of course, to be understood that the details must necessarily be Gothic; arches may be round, windows devoid of tracery, and so forth. But with the conditions of cost, of arrangement, and of accommodation which prevail in most cases where a church has to be built nowadays, it appears that the only possible solution is generally one upon Gothic lines. The Wren churches in the City were, of course, perfectly suited to their purpose, but would be ill adapted for the use of most modern parishes, and, moreover, would be very costly to reproduce in durable materials. The galleried type of Hanoverian church is interesting and often stately, but difficult to ventilate and dangerous in case of panic, and is, moreover, not really suited for a dignified ritual. The Italian Renaissance type is generally quite beyond the means at one's disposal, so we have really little choice outside of Gothic, whether we use it in an archæological spirit or otherwise.

THE USUAL CONDITIONS.

In the majority of cases the conditions to be fulfilled are something like these. To meet the needs of a growing population a district is carved out of an existing parish. After a permanent church has been built and consecrated by local effort, certain grants may be made by the Ecclesiastical Commissioners or other bodies towards endowments, the building of vicarages,

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and so forth. These things being so, it is naturally of great importance to those inaugurating the scheme to get their church built and consecrated. And, where funds are restricted, it is clearly the architect's duty to spare no pains to compass a satisfactory result with limited means. In such cases it is worth while to study most carefully at the outset what type of design is the economical type in that particular locality. Now the Ecclesiastical Commissioners will not accept a building as a parish church unless it fulfils a reasonable standard of sound construction, and their requirements are practically identical with those of the societies which are in the habit of making grants in aid of church building, and those who have had to submit plans to any of these bodies must be aware of the extreme reasonableness of their requirements. But rules and regulations are of little use unless they are supplemented by an intelligent working out of the problem. A few observations on the economic side of the matter may perhaps be of value. In the first place the cost of a church does not vary with its cubic contents in the same manner as does that of a building which is cut up into a number of moderate sized rooms. Thus, if we take a church of the usual form with low aisles and a clerestory, and compare it with one of exactly the same height, breadth, and length in which the aisles are the full height of the building, we shall find that the first plan has less cubic capacity than the second, but that it will make the more costly building. On the other hand, there are circumstances in which a nave with tall clerestory and very low and simple aisles may be an economical design. It would at first sight seem likely that a type of plan without aisles would give the best results for a given expenditure, but this is not the case except where the accommodation required is small, because such a church requires to be much loftier than one which is sub-divided in order to obtain an equal effect of dignity. Dignity depends principally upon the relation of height to breadth, and the apparent breadth of an interior is reduced by the fact of its being sub-divided, thus enabling a sense of loftiness to be secured with only moderate dimensions. For a church holding anything under 500 people, one very economical plan is that of a nave with a broad aisle on one side only. This gives a considerable cubic space with a moderate amount of masonry, the lighting of such a building is direct and ample, and the number of windows and pillars and other architectural features is less than in many other types of planning. On the other hand, if a church is to be on an unusually large scale, say, if it is to hold 1,200 or 1,500 persons, it would probably be judicious to consider the advantages of a four- or five-aisled plan such as that of Manchester Cathedral, a church which holds 3,000 people comfortably, which appears in good proportion

although the actual height is quite moderate, and which has excellent acoustic properties from the point of view of a speaker.

Turning from the ordinary everyday problems of church building in these new parishes which are growing up round our large towns, there are, of course, occasions when economy of space and material is not of the first importance. And although one gladly tries to serve one's poorer clients faithfully, appreciating the difficulties which must often seem almost insurmountable to a poor parson set down in a slum district with a salary of £3 a week and bidden to raise £5,000 for a new church, yet it is only fair to recall the many cases in which means have been supplied without stint for purposes of church building, and the one object of the builders has been to make their work as good and solid and lasting as money and skill can make it. And naturally there is a good deal of satisfaction in doing this class of work. One can make one's unoccupied spaces a little larger than usual, one can build loftily, one can use ashlar in place of plaster, oak in place of deal, vaulting in place of cradling. Still, when all is said and done, the man who cannot build a cheap church well is not to be trusted to build a costly one. The late Mr. Bodley can certainly not be accused of having been a jerry architect or unusually parsimonious, but if anybody chooses to run down to Rugby he can see in the suburb of New Bilton what Mr. Bodley was able to make of a cheap church, absolutely devoid of ornament yet perfectly dignified and harmonious. It has been said of Street that, if he had to build a gable, a window and a chimney, he could not help making you a picture out of them; yet well-informed readers do not need to be reminded that architecture is not a question of triglyphs or traceries, but of making things the right size and putting them in the right place. Proportion is, of course, the real secret of architectural dignity. If the word be taken in its wider sense, it includes detail as well as general forms. In the narrower sense of the word, good proportions are far more important than good details. Details become so much a matter of habit with us. For instance, what can be uglier in themselves than ox skull metopes, vermiculation, Purbeck marble shafting, or Georgian architecture? Yet all these in their turn have been admired and imitated; we tolerate them, would not be without them for worlds, preserve them, reproduce them. Perhaps the day is not far distant when Tite prizemen will crib details from the White City and Pugin students cull inspiration at the shrine of Saint Pancras.

In the old days of traditional building whole counties full of churches were built all more or less on the same pattern. The accidents of time, of enlargements, and of alteration have given variety to these, but probably the sameness of the old work never at any time produced a

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Photo: Cyril Ellis.

EPSOM PARISH CHURCH: VIEW FROM SOUTH-EAST. NICHOLSON AND CORLETTE, F.F.R.I.B.A., ARCHITECTS.

nauseating sense of dulness; for each village church had grown to its final form by a series of slow alterations, there were little varieties of detail and proportion in the structures themselves; above all, they were filled with the richest and best furniture that the churchwardens could afford. But under modern conditions one builds in a hurry, everything has to be put down in black and white beforehand, the variety we admire in the old work does not come spontaneously, so there is nothing for it but for the architect to strike a distinctive note in setting out his proportions or details. And even then it is possible that directly the architect's work is done—and it is sure to be unpopular if it avoids being commonplace—another hand will be called in to furnish it. Not that there is any objection to this if the successor knows his business, but, failing a certainty as to this important point, patching wine skins is a risky enterprise upon which to embark. Although some few architectural banalities have been redeemed under the hands of a skilful transformer, we know many more instances of good work being ruined by meddling interference.

CROSS-SECTION AND AISLES.

If it be granted that noble and distinguished proportions are to be sought after in our new churches, some further questions appear to deserve consideration. For instance, how can such proportions be obtained in a cheap building? To begin with, there must be no sacrifice of stability or sound construction, though one may dispense with showy and costly detail. But if one carefully designs one's cross-section so as to give agreeable proportions to each division of the building, the first step in the right direction will have been taken. Next, it should be remembered that turrets, pinnacles, ashlar trimmings, chancel arches, are all costly accessories which may be dispensed with and which it is worth while to sacrifice if by so doing one can obtain the where-withal to improve one's general proportions. Then, again, it is of importance that the actual size of some, if not all, of the individual features should be considerable. Thus a single row of tall and broad windows, like those in Austin Friars Church, is far more effective and certainly less costly than a double range of smaller windows set in an aisle and clerestory. Or again, if the

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clerestory is to be made a feature of, it may often be judicious to suppress the aisles, as is done at Malvern Abbey. But a word of caution is necessary here: if the aisles are suppressed, let them be flat-roofed and not covered with lean-to's, or they will look like sculleries. The so-called "passage aisle" plan is very seldom a success so far as one can judge from modern examples. Generally in these the nave is so wide as to be squat in proportion. In the case of the few examples of passage-aisle churches which are at all successful internally, the aisles are the full height of the nave, as at Pendlebury, or are practically walled off from the rest of the building, as at St. Faith's, Stoke Newington. And even some of these dignified interiors are ungainly enough externally. One further point may be noted here. If we treat our wall as a one-story design we can do with less height than is necessary if we cut the design up into stages. So that if, as is generally the case, our means are limited, the proper course would seem to be, first, to aim at a well-proportioned cross-section, and then to ensure that some, at any rate, of the features of the design shall be upon a large and dignified scale, that the arches be tall and wide, or perhaps that the clerestory be treated in a bold and distinctive fashion. And in many cases it will be found that these conditions can be best fulfilled by dividing up one's cross-section into two or three parallel alleys of approximately equal height and breadth.

Whether we divide up our church into two or more alleys, and whether we have a clerestory or not, it is fairly certain that our principal spans ought to be ceiled in some manner, the only exception being when the roof is a flattish one. In this case it may be ceiled underneath the rafters, but a sharply pitched roof open to the ridge has always a bare and unclothed effect, and is only appropriate to a small low-walled village church. The expense of a ceiling is small, and a ceiled roof may, of course, be framed from light scantlings, whereas exposed timbers must be heavy in order to look well. Nothing gives so much unity to an interior as a broad simple ceiling, and this forms an admirable field for the use of colour. If tie-beams are necessary or desirable, it is perfectly possible to treat them satisfactorily, and there seems no advantage in cutting up the surfaces of our ceilings with numerous mouldings forming panels, though there may be instances where this is legitimate. Of course, by far the best form of ceiling is a vault of stone, brick, or concrete, and, happily, the use of such vaults is less uncommon than it used to be, but there is an alternative possibility in the shape of the flat ceiling, panelled as at St. Albans Abbey, or painted as at Waltham or Peterborough Cathedral, which is decidedly economical and well worth using on occasions. Such a ceiling produces a monumental effect only

inferior to that of a stone vault, but it can only be satisfactorily used when the height of the interior considerably exceeds the clear span, and, generally speaking, only where there is a clerestory.

PROPORTIONS OF PLAN.

Turning to the general proportions of the plan, it may be stated as a rough general rule, that a convenient arrangement is one in which the breadth is about half the length. But, of course, great latitude is possible in this respect—a square or a Greek cross plan has something very attractive about it, though neither is the best form for congregational purposes. Often the nature of the site will suggest some special treatment, as was the case in Wren's City churches.

Turning to the details of the planning, the greatest mistake we make is to attempt to fill our churches too full of pews or chairs. Of all ways in which one can spend money about a church, there is none which pays so well as the provision of an adequate extent of unpewed floor space: even height cannot atone for the lack of this. Now almost always our English churches have very variable congregations. At ordinary times perhaps half or three-quarters of the places may be occupied. On great festivals and a few other occasions the church may be crowded. In such cases it seems a great pity that more fixed seats or chairs should be in use than the number required by the ordinary average congregation. Supplementary chairs or benches might be stored in a convenient place for use on special occasions, much cleaners' labour would be saved, and the interiors of our churches would have a more devotional appearance than is often the case. So our church should be built large enough to hold the greatest crowd that is ever likely to assemble in its walls; but the permanent sittings need not much exceed the average numbers of the ordinary congregations. And it is, above all things, important that the altar and the sanctuary should not be cramped. Great flights of steps here are theatrical and undignified; the practice of hoisting the altar half-way up the east wall of the chancel is one which is to be condemned; for a certain sense of restraint and seclusion is undoubtedly appropriate to the place in which the Holy Mysteries are celebrated. For this reason we do well in England to have preserved without a break up to the present day the ancient custom of veiling our chancels with screenwork. A chancel arch, such as it was customary to build in the days of "Gothic with Bath stone trimmings," does not form a sufficient screening for the chancel, nor is it a feature of practical or artistic utility. Therefore it is best to dispense with chancel arch and to spend the money on a proper rood-screen.

This, however, brings us up against a difficulty. As we know, it is customary to place the choir

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seats in the chancel. The musical aspect of this we may discuss later, but the custom has been used as an argument for the disuse of rood-screens. Ecclesiastical snobbery resents that a pack of schoolboys and choirmen should sit in the high places of the synagogue. There are those, on the other hand, who, arguing that the choir give a good deal of time and trouble to the service of the church, see no impropriety in the custom. And, after all, the choristers are no more worthy of contumely than the altar clerks, or, for that matter, than the clergy themselves. The fact is, the screen is intended to give dignity, not to the ministers, but to the service they render; the relative positions of the clergy and the people are mere accidents, dictated by convenience. If space were available for the purpose, it would be best to leave our chancels unbenched, but, as the space cannot generally be spared, it seems suitable to occupy it with persons who are bound by some sort of rules in the service of the Church.

CHOIR AND CONGREGATION.

There has been a good deal of talk recently about the tyranny of choirs and the misuse of organs, and the idea is very common that, with a west end organ and choir, congregational singing would become popular. Now if the function of the choir is to lead the people's singing, surely their natural position is in front of the people and not behind them: a shepherd does not drive his flock. Probably the ideal position for a choir is in side galleries like those in Milan Cathedral. This arrangement lends itself to antiphonal singing, it fits in well with a logical system of precedence (if such be of importance), and does not separate the choir too far from the clergy. But it is hardly possible except in a good sized and lofty church. A west end organ is often objectionable as obstructing the best light in the church; that it does not ensure congregational singing may be seen any day in the Belgian churches, where the congregations never appear to open their mouths. Probably if we realised it, the possibility of congregational singing depends more on the choice of music than on any other circumstance. It is most general among German Catholics, but one can hear it in this country any Sunday at St. Matthew's, Westminster, or the church in Munster Square, or at St. Barnabas', Oxford, in all of which places the choir occupies the usual position in the chancel, though at Westminster there is an auxiliary organ at the west end which certainly helps matters but is by no means a necessity. In many cases a transeptal position for the organ is the most satisfactory; indeed, we may discount a good deal of exaggerated talk about the drawbacks of ordinary organ chambers. A small delicately-voiced instrument should not, of course, be boxed in, but, in the case of a large organ such as is necessary in a modern church, a certain amount of enclosure does no harm. As

a general rule, it is best, if possible, to place a church organ in a gallery, but provision should always be made for an open 16 ft. stop. For this a clear height of 22 ft. 6 in. above the floor of the loft or organ chamber is required; but it may be remembered that, should this height not be available above a gallery, it is often possible to place the largest pipes, of which there are very few, on the floor of the church, keeping the bulk of the organ above. In the organ loft, or near it, may be space for a few instrumentalists, and in a church of any size one must make provision for the mechanical blowing of the organ. Should this be placed in a crypt or outhouse, an air supply should be arranged from the church to the blowing chamber as well as a delivery pipe from the latter to the organ, so that the wind pumped into the organ may be of the same temperature and dryness as the surrounding air; otherwise the organ will suffer.

POINTS IN CONNECTION WITH THE ALTAR.

On account of its bulk, the organ and its arrangements are among the first things which have to be considered in modern church planning, but it must not be forgotten that the principal object in every Christian Church is the altar. And, though in other details departure from precedent may be tolerable or even desirable, when we are dealing with this sacred part of the church we have no excuse for ignoring ancient tradition. An undue elevation of the altar has been deprecated; six or seven steps above the nave floor is generally ample, in small churches not so many. In a large church there should be three steps in connection with the altar itself for the use of celebrant, deacon and sub-deacon, and perhaps a fourth for the clerk. In small churches the steps for deacon and sub-deacon may be omitted and two only provided, for celebrant and clerk respectively. The top step or footpace should be 3 ft. wide in front of the altar, the others a minimum width of 1 ft. 6 in.; but the wider they are the better they will look. The steps may run right across the chancel, or the top one may be only a little wider than the altar. And from the lowest of these "ceremonial" steps a space of 6 ft. at least is required up to and including the altar rails. The latter are usually placed about a foot back from the edge of a step, and there should never be more than one step at this point; but it is really better to have no step at all at the rails. These then take the form of low desks with raised kneelers, which greatly diminishes the fatigue otherwise felt by the clergy in stooping to administer the Sacrament to kneeling communicants. Whether there is a step at the rails or not, there should be at least 5 ft. of unoccupied space between the rails and any seating in the chancel. If these dimensions be reckoned up and 3 ft. 6 in. allowed for the breadth of the altar and any superstructure, it will be seen that from 19 ft. to 22 ft. should be allowed from the east

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wall of the church to the eastern seats in the chancel, and, of course, as much more as possible. Respecting the altar itself, its height should be between 3 ft. 3 in. and 3 ft. 6 in., and it should on no account be too short; if its length is about two-fifths of the breadth of the chancel, the proportion should be satisfactory, but 7 ft. should be a minimum even in the smallest country churches. In a subsidiary chapel the altar may be from 6 to 7 ft. long and should be raised on not more than two steps, as the celebrant is only assisted by a clerk here; but, as in the case of a principal altar, the more flat floor space we can provide the better will be the effect. One word as to the treatment of the altar itself. Whatever we adopt by way of a reredos, it is of great importance that the altar should not be overpowered thereby. The effect of reducing the altar to a mere pedestal for ornaments of any kind is to be avoided, and for this reason no portion of the interior fittings of a church is so difficult to design satisfactorily. And, therefore, if we want to exhibit our cleverness and originality it is very desirable that we should find something to practise upon other than our altars. Conveniences that should not be omitted are sedilia in the chancel, the absence of which is a temptation to the faithful to encumber the sanctuary with hideous Glastonbury chairs, and a credence

and piscina near the south end of each altar. A piscina and also a lavatory basin are desirable in or near the clergy vestry, and these piscinæ, like the font waste, should be taken into soak-away pits and not into the drains.

The clergy vestry is usually made inconveniently small, and it is a counsel of perfection to have two rooms devoted to this purpose; one of these may be quite small, for the priest's private use before and after service. Assistant clergy, the churchwardens, and the clerk will all require access to the clergy vestry at times, so it will be seen what a boon a third room must be to the clergy of a town church.

SCREENS: FONTS: PULPITS.

What there is to say about screens and fonts concerns their history and their design rather than their arrangement, and is therefore outside our present subject. One or two practical hints may be allowable, such as that the effect of a screen greatly depends on its distance from the east end, the further west it is the better it looks; that unless a screen has a good, heavy, straight cornice we are better without it altogether; that these fittings in plain light oak are generally extremely ugly—they want staining or painting and gilding. But there is one innovation with regard to our fonts that deserves more than passing reference. Custom and a natural sense



Photo: Cyril Ellis.

ST. ALBAN'S CHURCH, WESTCLIFF-ON-SEA. NICHOLSON AND CORLETTE, F.F.R.I.B.A., ARCHITECTS.

The Design and Arrangement of Churches.

of the fitness of things both dictate that the font shall be near the principal entrance to the church ; in a few recently published church designs the font has been placed in abnormal positions, such as eastern chapels, or transepts. There is no English precedent for such an arrangement, or for placing the font in a recessed baptistery in the case of a parish church, the whole idea of the English baptismal service being that of publicity. Therefore the font should undoubtedly stand out in a conspicuous position near the west end of the nave, and it should have a proper cover as required by law.

The place of the pulpit, on the other hand, is to be determined by expediency. Generally it is fixed too far east to obtain the best acoustic results, and modern pulpits are often too low. Canopies or sounding boards, if well proportioned and gaily coloured, give a great deal of interest to an interior ; indeed, the best thing to do with the class of church that is generally built at the present day is to devote a good deal of study to the internal furniture. Architects, for instance, ought to know much more about glass painting and the rest of the technique of decoration than they generally do. There is a vast amount of charlatanism among so-called experts in these matters, and many of us are mere children in the hands of the artists we are supposed to supervise. Again, an architect who undertakes decorative work ought to learn sufficient figure drawing to be able to design for a carver in an intelligible manner. There are many carvers who can well be trusted to interpret a full-sized sketch with feeling and taste. But if the architect is unable to supply such a sketch, the carver must work from a clay or plaster model made either by himself or by some academic sculptor. The result generally is that the figure, when it leaves the carver's hands, misses the appropriate feeling of wood or stone carving, which is not lost by a good carver working straight away in the wood or stone with only a drawing to guide him.

While speaking of the decoration of churches, it is, fortunately, not so necessary as it was a few years ago to protest against the barbarism of finishing an interior in bare brickwork or rubble masonry. A plastered interior is cleaner, more sanitary, easy to repair, and forms a broader and more effective background than anything else. Ashlar is, of course, better still, but the cost is often prohibitive. In England, wall paintings, however beautiful at first, soon become shabby, and therefore decorative painting is best restricted to the woodwork of ceilings and furniture, leaving the plaster uncoloured or merely white-washed. But stained glass of fine quality—and it can be obtained equal to the old work if we take enough pains about it—is eminently suited to our climate, and should form, as a rule, the staple of our church decoration.

Among the conveniences required in a modern church, such things as cleaners' rooms, lavatories, and heating and ventilation are all worth careful

attention. Lavatories are sometimes overdone ; generally they would be best in a detached position and, indeed, they are not always really necessary. The other matters referred to are generally left till the last moment, when it is too late to carry out a satisfactory scheme.

OPPORTUNITIES FOR MODERN CONSTRUCTION.

Although a church seems such a simple building, there is room for a great deal of ingenuity in planning its internal economy and also in adapting modern methods of construction in a rational manner. Concrete vaulting, for example, suggests a field for our experiments, and, indeed, we make far less use of ordinary brick and stone vaulting than we might properly do. Simple vaulting is by no means costly or difficult to construct, and there is no more economical way of spending money. Again, where we have parapets and gutters the old-fashioned way of making them of wood lined with lead is open to great objections, when we have ready to our hands such durable and incombustible materials as concrete and asphalt. And the same thing may be said about roof flats. In these constructive details and in the planning of our accessories and conveniences, our doors of exit, our musical arrangements, we shall find plenty of matters to study without troubling to create a neo-Byzantine style of architecture in stock brickwork. Churches planned in the way suggested will differ from the old in material, in form, and probably in detail, but they will fail in their purpose if they do not express the facts of the Church's continuity, her conservatism, and her insularity.

In the foregoing remarks we have not gone beyond the ordinary everyday problems of church building. And the lesson we have to learn is not to attempt too much. If one has to build for a low price, don't think of towers, or even of bell cots : cut a hole in your wall, hang a heavy bell in it, and spend the hundred pounds you save on carrying your wall-plate a foot higher. Don't break up your walls with a lot of buttresses, but build them thick straight away ; labour is as a rule more costly than material in the present condition of things. In the next place, our aim should most certainly be dignity rather than picturesqueness, especially in town churches, and for a really fine example of this quality one cannot quote anything much better than the north and east sides of the cathedral Pugin built at Birmingham 75 years ago. So if we do our rather dull routine building faithfully and sympathetically we may be the better fitted, when opportunities come, such as the planning of a monster cathedral, a costly memorial like Hoar Cross, or spacious town churches like St. Agnes, Kennington, or St. Michael's, Camden Town, to express the imagination that may be within us. But if these opportunities never do come, after all, it will not matter very much to us.

Modern Churches.

By Charles Spooner, F.R.I.B.A.

A CHURCH to many—I think to all who know why they are Churchmen—consciously or unconsciously carries the mind back through the past centuries of Christian worship, from now to the beginning of the Church, and embodies the idea of a long chain of worship, prayer and thanksgiving to which in the present day we are adding the latest links. The building of a church is in itself an act of worship, a confession of faith.

A new church is in essentials very like an old one. The Christian faith is the same to-day as it was at the beginning, though possibly our understanding of it has grown and developed. The central act of worship, the offering of the holy eucharist, is the same as when the Church emerged from the Catacombs after great tribulation, and took possession of the Roman basilicas; and I suppose it will remain the same as long as the Church militant is on earth. The buildings used for that worship obviously have certain characteristics of plan and arrangement which survive in spite of great differences in style and detail.

THE PLAN.

The shape and position of the site and surroundings will modify and regulate the plan of a church so profoundly that it is impossible to lay down any general rule. But, if possible, I think it better for a modern church to be wide and not too long, so that no one need be very far from the altar or the pulpit.

It is unnecessary in planning a church to be guided by the type of service which happens to be the custom in the particular parish—I mean whether the services are rich in ceremony, or comparatively plain. Every church ought to be planned so that it is suitable for the full ceremonial, because a church is not built for the present generation only, but for many generations to come, and it will be just as suitable and convenient for the plain as for the richer and fuller service.

SIZE OF ALTAR.

Let us think, then, what is required for the full ceremonial. First a large altar. It should not be less than 7 ft. long, 2 ft. 6 in. wide and 3 ft. 4 in. to 3 ft. 6 in. high, but the longer it

is, in reason, the better it will look. A long altar is traditional in England. The altar should stand three steps above the level of the chancel on a platform which should be wide enough to leave a clear 3 ft. between the front of the altar and the nose of the platform. The next two steps should be 1 ft. 6 in. wide each, and at least 4 ft. should be allowed between the nose of the bottom step and the communion rail. A wide opening may be left in the communion rail in front of, and nearly as wide as, the altar. Then a space of 4 ft. must be allowed westwards from the nose of the communicants' step, and more if possible. Reference to the plan here given will help to make these dimensions clear. This is the irreducible minimum of space necessary, and more should be allowed unless the strictest economy forbids it.

THE CHOIR.

There is some difference of opinion whether the choir should be in the chancel or in a gallery at the west end. There is much to be said for both. The older tradition is in the chancel. Whether the choir be in it or not, a good-sized chancel should always be provided. It may or may not be separated from the nave by an arch—that will depend on the construction of the building, but if there is an arch it should be lofty; a low chancel arch prevents the celebrant at the altar from being heard in the nave, and makes too great a separation between the nave and chancel. Some mark of division is, however, generally wanted. A dwarf screen with a rood over, either on a beam or hanging from the roof, is an excellent way of dividing the chancel from the nave; or a chancel screen such as may be seen in the old churches of Somerset, Devon and Cornwall. Sometimes, but very seldom, one, two, or three steps would mark the division sufficiently. Three steps perhaps raise the chancel too much above the nave; one or two are generally better. The choir should not be too prominent in the church, nor should they screen the altar from the faithful. I have already described the only change of level necessary for ceremonies, viz., three steps up to the altar, one each for celebrant, deacon and sub-deacon. But the altar is necessarily a small

Modern Churches.

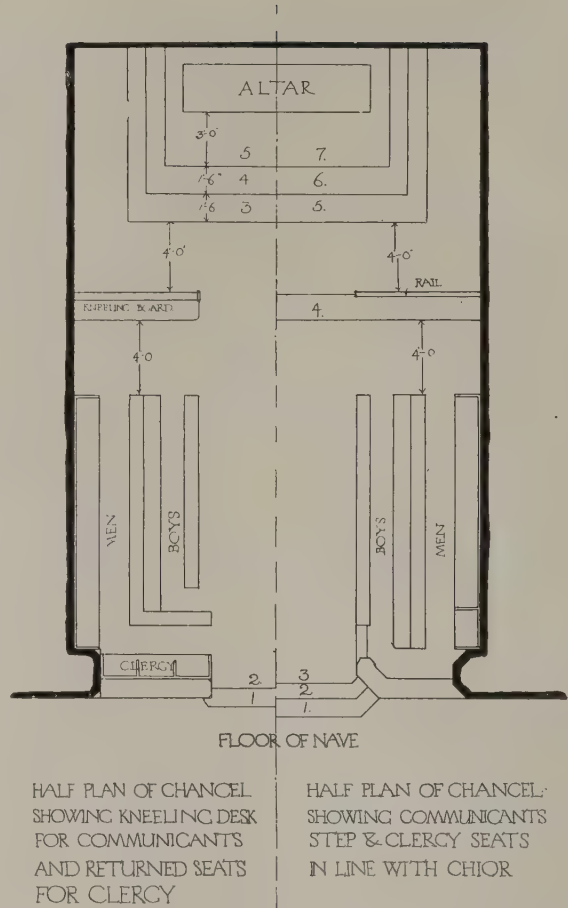
thing in a big building, and because it is the chief thing in that building, at which the highest act of worship is made, strictly speaking, to enclose and protect which the church itself is built, it is obviously well to give it the greatest possible prominence and dignity. No better way has yet been found, I think, than that of raising it on several steps, and the best place for these steps is between the choir and the sanctuary, for the reasons just given. A very good example of this arrangement may be seen at St. Agnes's, Kennington.

AISLES.

The traditional scheme for a church in this country, and the North and West of Europe, consists of a chancel and a nave with an aisle on either side. If the chancel is nearly or quite as wide as the nave, and the aisles run along as far as the sanctuary, and if the supports for the roof are not very big nor numerous, it makes a convenient church. All sorts of variations occur in different places. Sometimes the aisles are omitted or only one is wanted, or, indeed, possible on the site. Sometimes one aisle has to stop short westwards halfway down the nave, or less, while the other is the length of the nave and chancel. Aisles may be omitted altogether, or made very narrow so as to be used as passages only. Occasionally we find three or four aisles in addition to the nave; but it is questionable whether this arrangement should recur. These various divisions of the floor space are made by the supports for the roof, and they are hallowed by many centuries of association. Until steel could be made in larger size, it was very difficult to roof a wide area in one span. The width between the supports was limited to spans that could be easily bridged. The English mediæval builders were perhaps rather too timid, and kept too closely within safe limits of span. The roof over Westminster Hall is, of course, an exception, as is the octagon at Ely, and these show that the builders could deal most efficiently with bigger spans when they wanted to. Our English mediæval roofs are, however, unequalled for sound and beautiful carpentry, and the spans were no doubt ample for the requirements of the time.

CONSTRUCTIONAL MATERIALS.

It should be borne in mind always that a church is a monumental building, so it should be constructed only of well-tried durable materials which do not require constant attention. Exposed steel is not such, and, because it will not last unless constantly painted, it should not be used for church building. On the other hand, the less expensive kinds of wood are practically unobtainable in large scantlings—I mean the Baltic firs. American-grown woods will not stand in our damp climate, and are therefore unsafe, unless selected with more care and knowledge than is



generally possible when prices have to be cut as closely as they are nowadays.

Even pitchpine will rot through in a few years unless the best matured wood is used, and the ends of the beams are properly protected from damp, and well ventilated. It is seldom that oak or other hard wood can be used for a church roof, on account of its cost, but there is nothing better. The cost, roughly, of oak over fir for big carpentry is double or three times as much, and it will generally be found that the price will reach the higher figure.

ROOFS.

Excellent roofs may be constructed of timber of small scantlings, but so far no one has succeeded in overcoming the mean look of thin timbers. We know they are strong enough, but they never look so. I am inclined to think it only wants some keen resourceful mind to solve this problem and show us how to get over this defect of light scantlings. In the meantime, until this new problem of design has been satisfactorily solved, it is better, I think, to ceil the roof with boarding or plaster, so making a waggon roof, which gives a wide field for interesting and inexpensive decoration. Such a roof or ceiling, moreover, generally helps the acoustic

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properties of the building, and makes it comparatively easy to ventilate. It is extraordinarily difficult, if not impossible, to construct an inexpensive roof with timber of small scantlings, for a very wide span, so that an arcade or a colonnade in a wide church is necessary to carry the roof. Wide aisles give a fine spacious effect inside, and if the supports are well managed so as not to obscure the altar, it is one of the best ways of planning a large church.

LIGHTING.

The lighting and the roofing have to be considered together. A usual way is to light the nave by a clerestory, and to put a lean-to roof over the aisles, the walls of which are pierced for a row of windows. Well, it solves the lighting problem fairly well from a utilitarian point of view, but usually in a bald uninteresting way, and makes an ugly ungainly building outside, and, unless the aisles are lofty, a mean-looking place inside. In these circumstances flat roofs become almost necessary for a satisfactory treatment. Even then it needs very skilful handling, and seems almost impossible unless the nave can be very lofty, which, of course, means an expensive church. I am inclined to think it should not be attempted unless there are ample funds. Another way is to roof the church with three parallel ridges, the middle one perhaps a little higher than the sides, but the walls of the aisles must be as high as possible to allow for the windows to be lofty, or the church will be ill-lighted. Of course, there must be large west windows which will admit the principal light, the aisles windows to be subsidiary. There is no better way than this of lighting a church.

The aisles should not run further east than the sanctuary, so that there may be a window to light the altar in the north or south wall of it, or both, as lofty as possible.

An east window is a doubtful blessing—dazzling light pours in and well-nigh obliterates the altar. We are, however, so used to an east window in England that many cannot bring themselves to do without it.

There is a drawback to three pitched roofs in a row, viz., the long internal gutters which cannot be avoided. Such gutters are very apt to be neglected and to get choked with leaves, etc., with disastrous results in case of heavy rain. It is well to have such gutters very wide, so that a man can easily walk along to keep them clean. Ready access should be provided by means of a spiral stair; neglect is then inexcusable, and the drawback reduced nearly to vanishing point. Of course, ample outlets are necessary, which should always be as big as possible to allow of overflowing in case of any accidental stoppage. The more mess the overflow makes the better, to ensure attention. Another excellent type of plan

is a nave and chancel with passage aisles only. Bodley's church at Pendlebury is the best example I know, and a splendid church he has made of it; perhaps it is the finest thing he did. It consists of a series of short cross walls, or internal buttresses, pierced at the base for 4 ft. wide passage aisles, and joined with arches at the head. A curtain wall runs between, near the outside of the buttresses, pierced by a series of tall traceried windows. The nave is 28 ft. 6 in. wide in the clear, and 45 ft. high from floor to cornice.

DOORWAYS AND SEATING.

I think the doors of English churches are far too small. Wherever possible it would be well to nearly double the usual size. They should be carefully placed for easy incoming and outgoing, so that a large congregation may quickly disperse. They should be protected by lobbies to reduce cold draught to a minimum—no easy thing to accomplish.

Seats must be provided for the people. My own feeling is strongly for chairs. I think they look better than pews; they seem to block the floor space less. But they must be large enough and sufficiently far away from one another both in width and depth to allow for kneeling, and the backs should be low, say 2 ft. 6 in., or kneeling for any length of time becomes something of a torture to any who are at all feeble or inactive. The least space that is practical at all for each person is 20 in. of width and 3 ft. of depth. But this is not really enough except for small people, and it ought wherever possible to be increased to 2 ft. of width and 3 ft. 6 in. of depth. No rails of any kind should be allowed between the front legs of the chair or under the seat lower than a clear 12½ in. from the floor. If the chairs are spaced 2 ft. apart centre to centre there will be ample room for men's hats between. It is almost necessary to batten the chairs together and to fix them to the floor, but this should be done in such a way that the groups can easily be removed for cleaning, or other reasons. The alleys should be as wide as possible: the central one should be 7 ft. or 8 ft., if possible, but never less than 5 ft., even when the strictest economy is necessary. The side ones should be nearly as wide; 4 ft. is the least possible. Seats for the choir should be arranged in the chancel, allowing about 24 in. in width for each man, and enough room for kneeling comfortably. It is not easy to sing while kneeling, and the difficulty is increased by being cramped. There should be not less than 20 in. between the edge of the seat and the back of the desk. The desks should be wide enough for good-sized books to lie upon, and should only have a slight slope. They should not be too high (about 2 ft. 5 in. above the kneeler is a very comfortable height), or singing while kneeling will be rendered difficult.

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The clergy seats may be at the end of the choir seats in a line with them, or may return against the screen, facing east, which is perhaps the better plan.

THE FONT.

It is certainly a tradition in England for the font to stand at the west end of the church opposite the altar, and I believe one of the canons orders it to be there. It adds dignity to raise it above the level of the nave floor. Plenty of space should be allowed round it for the god-parents of those who are to be baptised. The font should be made of stone or metal. If the stone is at all porous it should be lined with metal, and it should always have a waste pipe leading to a sump in the ground below.

THE PULPIT.

The pulpit may be in any convenient place. It is a platform from which to address the people present in church, and should be put where the largest possible number of people can hear and see. It may be of any material. Generally, I think the south side will be found to be the best place, because the preacher has the bulk of the people on his right hand, and, except in a small church, a little way west of the chancel. But it is impossible to lay down rules; the best position will depend upon a number of considerations, which vary. As much room as possible should be allowed, so that the preacher may feel free and unrestricted. Personally I think wood is the best material for a pulpit: it is not cold to the touch, and in other ways lends itself particularly well for the purpose.

THE ORGAN.

It is often a matter of some difficulty to find a place for the organ. If there is enough height, it is, I think, best to put it in a loft of its own to one side of the chancel, but it is important that it should be as open to the church as may be and not enclosed in a chamber. Sometimes, however, there is no other way possible in a small church, and then, if there is a fairly high opening for the sound to come out, the objection to an enclosed chamber is more theoretical than real.

If there is a loft over the chancel screen it may very well be used for the organ, which can be partially bracketted out from the wall on either side and partially in a shallow transept or recess. This plan, however, is rather expensive, and a cheaper way has to be found in most cases. The cheapest form of organ is, I believe, that known as a "four-poster," *i.e.*, one standing altogether in a short parallelogram with a post at each corner to hold the enclosing rails. The bellows are below inside, with the swell-box over, and the large pedal pipes range along the sides. Over the keyboard stand the metal pipes, which can

be grouped and arranged in a great many different ways without adding to the cost.

It is necessary generally to accept this fact and provide a sufficient space for the instrument. Now if it stands on the floor of the aisle beside the chancel, it nearly always blocks out the altar from those sitting in that aisle, which, I think, is a great objection. In such a case the best way is, as I say, to make a loft for it so that there is a clear space under, through which the altar may be seen.

VESTRIES.

The vestries are an important part of a church. Two at least should always be provided, and they should be as large as possible within reason. Sometimes the fall of the land allows of their being put under the sanctuary, which is an excellent arrangement when there is enough space.

An entrance to the chancel should be contrived immediately west of the communicants' step, but it should never open direct into the sanctuary. It may even be west of the chancel, should that be more convenient, and it may be on either side. The doors to the vestries should be wide and high—they very seldom are—otherwise the procession has to edge and shuffle out and in as best it may.

HEATING AND VENTILATION.

Heating is a matter which should be carefully considered and arranged for. Hot water (not steam) with radiators is probably the best way of warming a church. Hot air is seldom either pleasant or sufficient.

Every church ought to be ventilated with ample fresh-air inlets arranged for the air to be warmed in winter on its way in without any risk of its being scorched, with proper provision for removing vitiated air from the building.

It is impossible in the space to speak of everything in a church, or of the style of its design. I have, therefore, dealt with some of the more important things, concerning each of which much might be said.

About beauty of design, which is, perhaps, the most important thing of all, it is difficult to speak. My own feeling is that it is hopeless, even were it desirable, to try to reproduce the art of the past. An artist's work is not to copy nor reproduce, but to create beauty.

If he neglects the constant study of the work of the past he is cutting himself off from much encouragement and suggestion, which is unwise. Those who do so seldom succeed.

The means by which beauty is given to buildings is beyond everything else by pleasing proportion and spacing, and by a right and ingenious use of material. Ornament will never take the place of these great qualities—nay, unless ornament itself has them, it will but disfigure a building.

St. Clement's Church, Boscombe, Bournemouth.

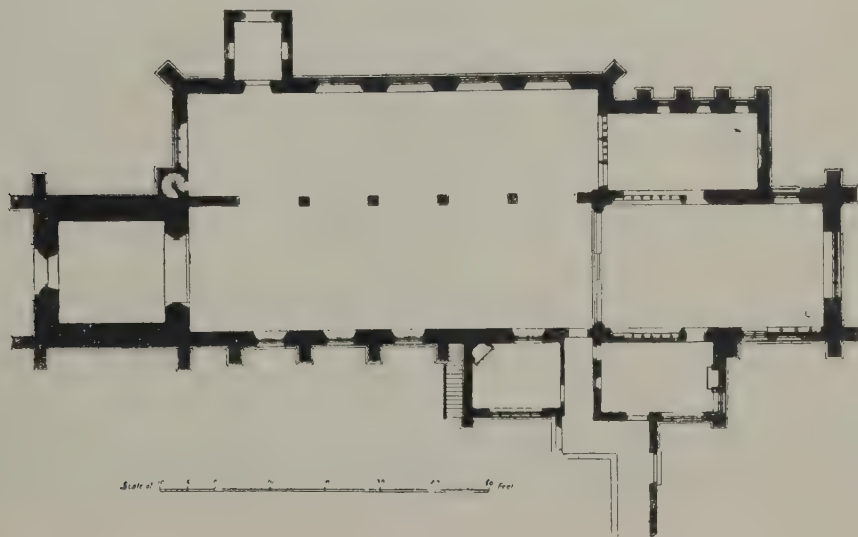
The late J. D. Sedding, Architect.

THIS may be considered as a representative example of the art of the late J. D. Sedding. The church stands back from the road—an oasis in a desert of villas. It has a nave, chancel, north aisle, north porch, lady chapel, vestries and western tower, the last-named having been completed subsequent to the death of the architect. The nave arcade has pointed arches with capitals hinted at rather than expressed. Above the arches is a range of stone panels—homes prepared for an army of saints. The chancel and the lady chapel are divided from the nave by stone screens. The design of the chancel screen is a daring and original combination of intersecting arches, surmounted by a row of angels holding candlesticks, whilst the cusps of the side openings bud out into tiny adoring angels folded up in bract-like wings. Angels, too, strayed from the fold of Botticelli, stand as pinnacles on the corners of the aisle. The reredos at the back of the high altar is crowded with saints, the panel below them being filled by a figure on horseback, representing Lieut. Edwin Christie, to whose memory it was erected. The reredos in the dimly-lighted lady chapel is particularly interesting. Christ is here shown

crucified on a lily, in the centre, with panels to right and left typical of the Fall and the Redemption, the Annunciation and the Expulsion from Eden, these in their turn being bound in by niches containing figures of St. Anne and the Virgin crowned. Yet in all this throng of saints and angels we are never allowed to forget to whom the church is dedicated. The Life of St. Clement is figured on the font. His anchor is patterned on the floor throughout the church—large in the nave and small in the chancel—and on the scutcheons suspended from the lamps. On the pulpit rails, too, are his anchor and monogram, cast in copper; and the balustrade is twisted into flowing wreaths of seaweed. In the coloured medallions of the windows his monogram alternates with roses and crowns, while on the south-east buttress is a small panel representing his crucifixion.

The chancel stalls are of the Gothic of the period, but differentiated from it in the treatment of the carving. On one of the priests' desk-ends St. Clement holds his new church, showing the tower already built.

A corridor connects the church with the vicarage.



PLAN.

St. Clement's Church, Bournemouth.



Photo : Cyril Ellis.

INTERIOR, LOOKING EAST.

St. Clement's Church, Bournemouth.



Photo : Cyril Ellis.

THE TOWER AT THE WEST END.

Holy Trinity Church, Sloane Street, London, S.W.

The late J. D. Sedding, Architect.

JOHN SEDDING was a Romanticist born in an age of stylists. He came into the world gifted with powers which could never be fully displayed, endowed with ideals impossible of realisation. But just because he was so full of unused activities, his influence affected so many. Throughout a long and busy life he kept untouched the freshness of his nature. Experiments never ceased to fascinate, no failures discouraged him. He chose his own solution of Gothic, which was an attempt to take up the threads of Gothic tradition where they were left in the fifteenth century, and to weave into them the web of modern need and thought. It was a magnificent attempt, but one foredoomed to failure. Yet the failure was as splendid as the idea. In Holy Trinity Church, Sloane Street, this idea is very fully worked out. What he had done at St.

Clement's, Bournemouth, on a small scale he wished here to execute in large, employing some of the leading artists of his day—Gilbert, Burne-Jones, Wilson, and others. But even had the whole conception been realised, the lack of unifying tradition among the executants, the lack of co-ordinated powers of design in the workmen employed, would still have prevented the finished work from being a true masterpiece. Nevertheless, it marks a mighty advance on all preceding work, and the mere attempt to combine in one building the best work of all the best artists and craftsmen of the day is one which should endear his memory to all who strive, as he did, for a real vital architecture. Messrs. Higgs & Hill, Ltd., were the builders. The organ was installed in 1891 by Messrs. J. W. Walker & Sons.



DETAIL OF CHOIR.

Holy Trinity Church, Chelsea.



INTERIOR, LOOKING EAST.

Holy Trinity Church, Chelsea.



WEST FACADE, TO SLOANE STREET.

Holy Trinity Church, Chelsea.



DETAIL OF RAILING.

Westminster Cathedral.

The late J. F. Bentley, Architect.

SO far back as 1865 the idea of building a Roman Catholic Cathedral in London originated with Cardinal Wiseman, and after his death the project took shape under Cardinal Manning, and was brought to completion by his successor, Cardinal Vaughan. Many sites were under consideration, but eventually, in 1884, the present one, off Victoria Street, was acquired for £55,000. A portion of the ground was formerly occupied by the Middlesex County Prison, and the bed of concrete (9 ft. thick) on which the prison stood became a ruling factor in determining the foundations for the great cathedral that was to rise over it. This bed extends diagonally across the building, and the new foundations have been incorporated with it.

Their extent can be gauged from the fact that 6,000 tons of fresh concrete were needed.

The site having been settled, the next question was the design of the cathedral. Early in the 'seventies a Gothic design had been prepared by the late Mr. Henry Clutton, but that was for another site, abandoned later, and consequently it was set aside. A competition was then mooted, in which J. F. Bentley was invited to take part, though he declined to do so. Eventually the competition idea was dropped, and in 1894 Bentley was given the work.

It needs no comment to show that the design of a cathedral destined to be the greatest since the Reformation called for long-matured thought. Bentley regarded his task in that light, and with



ENTRANCE FRONT.

Westminster Cathedral.



GENERAL VIEW OF THE INTERIOR.

Westminster Cathedral.

the object of studying the great examples of southern Europe he paid a six months' visit to Italy, devoting particular attention to the northern cities; and there, in the churches of Ravenna, he formed his decision as to what the new Westminster Cathedral should be, remembering all the time the expressed wish of Cardinal Vaughan that the building should not be any particular phase of Gothic, but a development of the first Christian architecture—Byzantine.

The plan was, of course, the initial problem, and as showing the architect's position, the following words of the Cardinal may be quoted: "Having," he said, "laid down certain conditions as to size, space, chapels, and style, I left the rest to him. He offered me the choice between a vaulted roof and one of saucer-shaped domes. I chose the latter. He wished to build two campaniles. I said one would be enough for me. For the rest he had a free hand." Bentley, indeed, built his very life into the cathedral, and it now stands as the embodiment of a great architect, who not only evolved every detail of its design, but also with masterly skill solved the many constructional problems that make the building of exceeding interest.

It will be seen from the accompanying plan that the cathedral is really a vast nave and sanctuary covered by four saucer domes; and one has only to look up at these latter, more than 100 ft. above



VIEW FROM THE SOUTH.

the floor, to appreciate the splendid conception, the more so when it is understood that each dome weighs 700 tons and is 60 ft. in diameter inside, constructed of concrete 3 ft. thick at the base, diminishing to 13 in. at the crown.

The arches of the nave are 90 ft. high, giving an immense feeling of space and majesty to the interior. The length of the nave is 234 ft. and the



VIEW FROM WEST.



VIEW LOOKING NORTH-WEST.

Westminster Cathedral.



THE TOP OF THE CAMPANILE.

Westminster Cathedral.

width 60 ft.—by far the widest nave of any cathedral in Great Britain and not much shorter than the longest of them, York being 251 ft. and Ely 281 ft., while in height it surpasses any other, being 109 ft., as compared with Westminster Abbey 105 ft., York 93 ft., and Ely 72 ft.

Over each of the domes is a shell built up of artificial stone slabs 3 in. thick, diminishing in size towards the crown, with a 2 in. ventilating space to prevent expansion of the concrete. The domes were thrown on to a centering supported from the floor. Seatings of pendentives are of old granite and York stone in corbel courses. The three domes covering the nave are blind, but that over the sanctuary is pierced with twelve windows, each flanked by counterforts.

The walls of the cathedral are entirely of brick—in fact, the whole of the structure is a vast piece of brickwork, no iron or steel being used anywhere and only a very small quantity of wood, so that the building should prove eminently fire-resisting. Faversham stocks have been used inside and 2 in.

red Bracknell bricks for the outside facing, Flettons being employed for the large piers, and blue Staffordshires for the outside facing of the underground vaults and sacristy (also for the damp-courses), set in nearly neat cement.

A noteworthy feature is the terra-cotta tracery of the large windows. The tracery is built up of small-sized pieces joined together, the glass being chiefly roundels slightly tinted. The lighting is particularly fine, especially through the windows of the sanctuary and the choir. And it may here be added that the acoustics of the cathedral are excellent.

Turning to the details of the interior, the marble columns on either side of the nave may be first noticed. These are monoliths 13 ft. high, and are of Verde Antico from the reopened quarries at Larissa in Thessaly. (They are probably the first taken out of the quarry since the time of Justinian in the sixth century.) In the sanctuary the columns are of jasper and red Norwegian granite, with fourteen of pavonazzo in the sanctuary



DETAIL OF TOP OF DOME, CAMPANILE AND TURRET.

Westminster Cathedral.



GENERAL VIEW FROM THE WEST.

Westminster Cathedral.



THE APSE.

galleries. The capitals, of alabaster, are all different in design and show the architect's resourcefulness in developing Byzantine detail.

It is, of course, intended that the interior shall be lined entirely with marble and mosaic, but this will not be completed for many years to come. Some idea of the ultimate effect, however, can be gained from the side chapels which have been finished in this manner.

A great feature of the interior is the baldachino above the high altar. This is flanked by eight columns of onyx 15 ft. high, supporting a marble canopy. The choir, it will be noticed, is placed behind the altar about 13 ft. above the nave floor, and beneath it is St. Peter's Crypt. The organ is arranged in the sanctuary galleries.

The campanile, called St. Edward's Tower, is 30 ft. square and 284 ft. high to the top of the bronze cross, which itself is 10 ft. high. It has a slight entasis and is gathered to an octagon at the summit, which has a lead-covered cupola round about it, with stone figures of birds gazing over the world of London below.

The west front of the cathedral is still incomplete. The great tympanum remains in rough brickwork, which is to be covered eventually with rich mosaic. The entrance arch is of 40 ft. span, this being 4 ft. more than St. Mark's, Venice, whence the architect evidently went for an object-lesson.

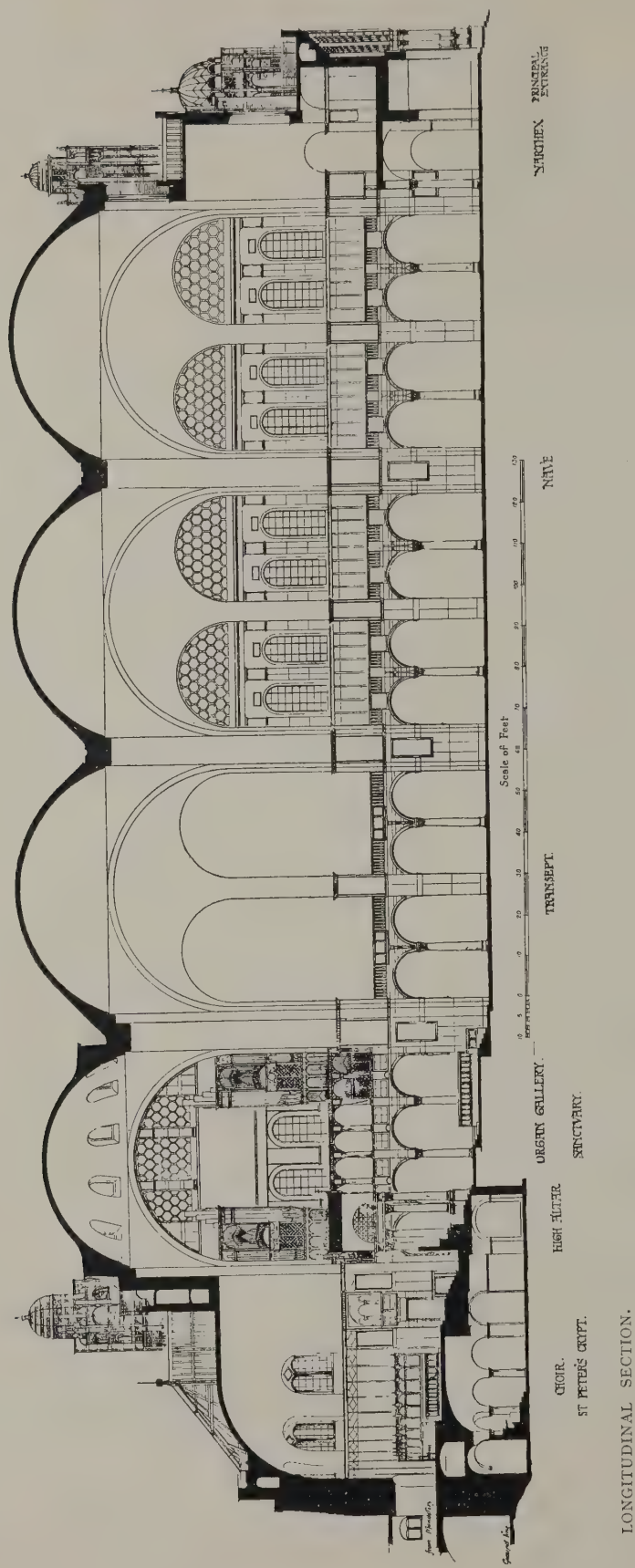
Adjoining the cathedral is the Archbishop's house, from which a covered way leads into the choir.

Westminster Cathedral.

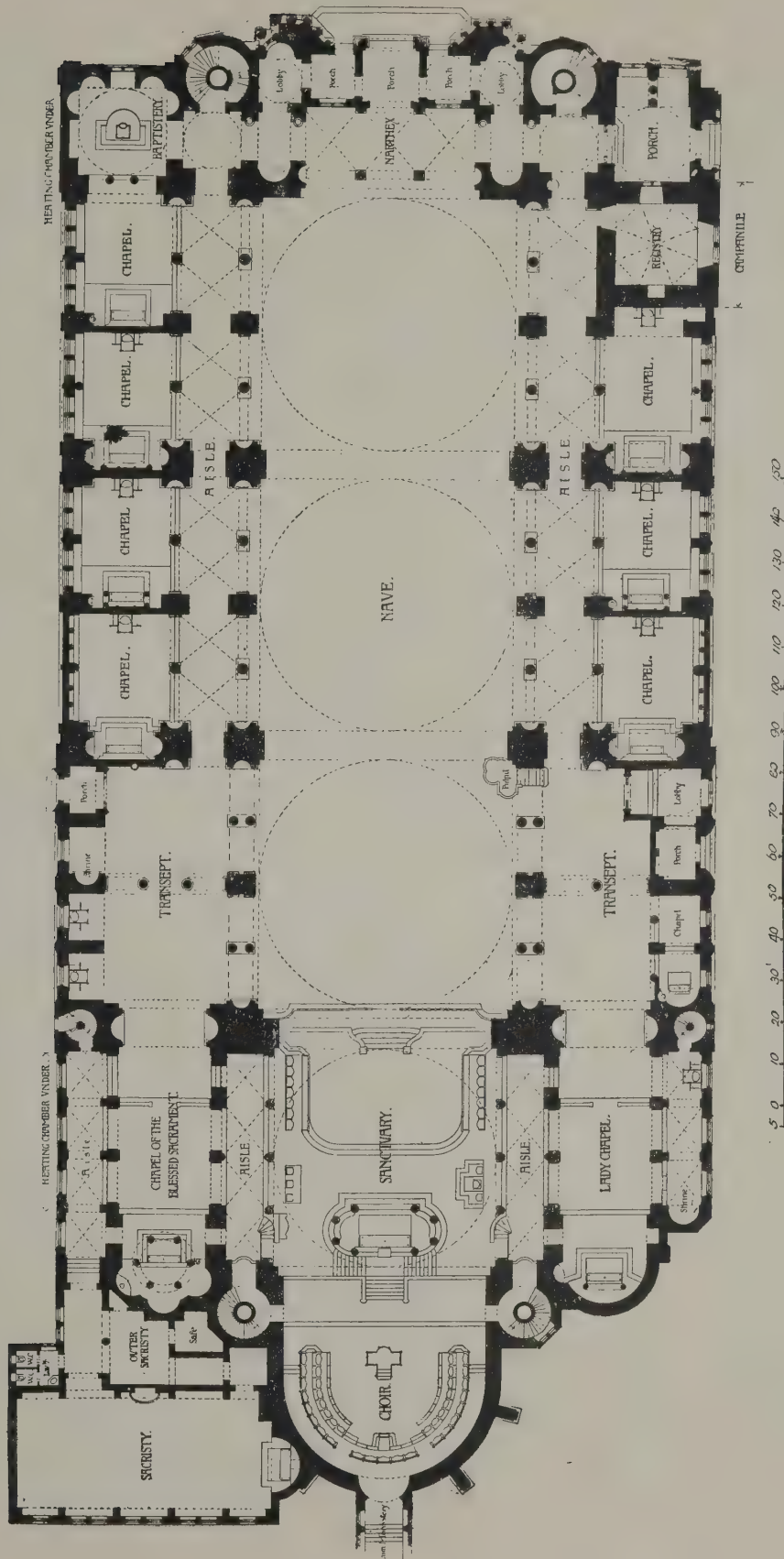


DETAIL OF NAVE WINDOW FROM ROOF OF PORCH.

Westminster Cathedral.



Westminster Cathedral.



GROUND PLAN.

Westminster Cathedral.



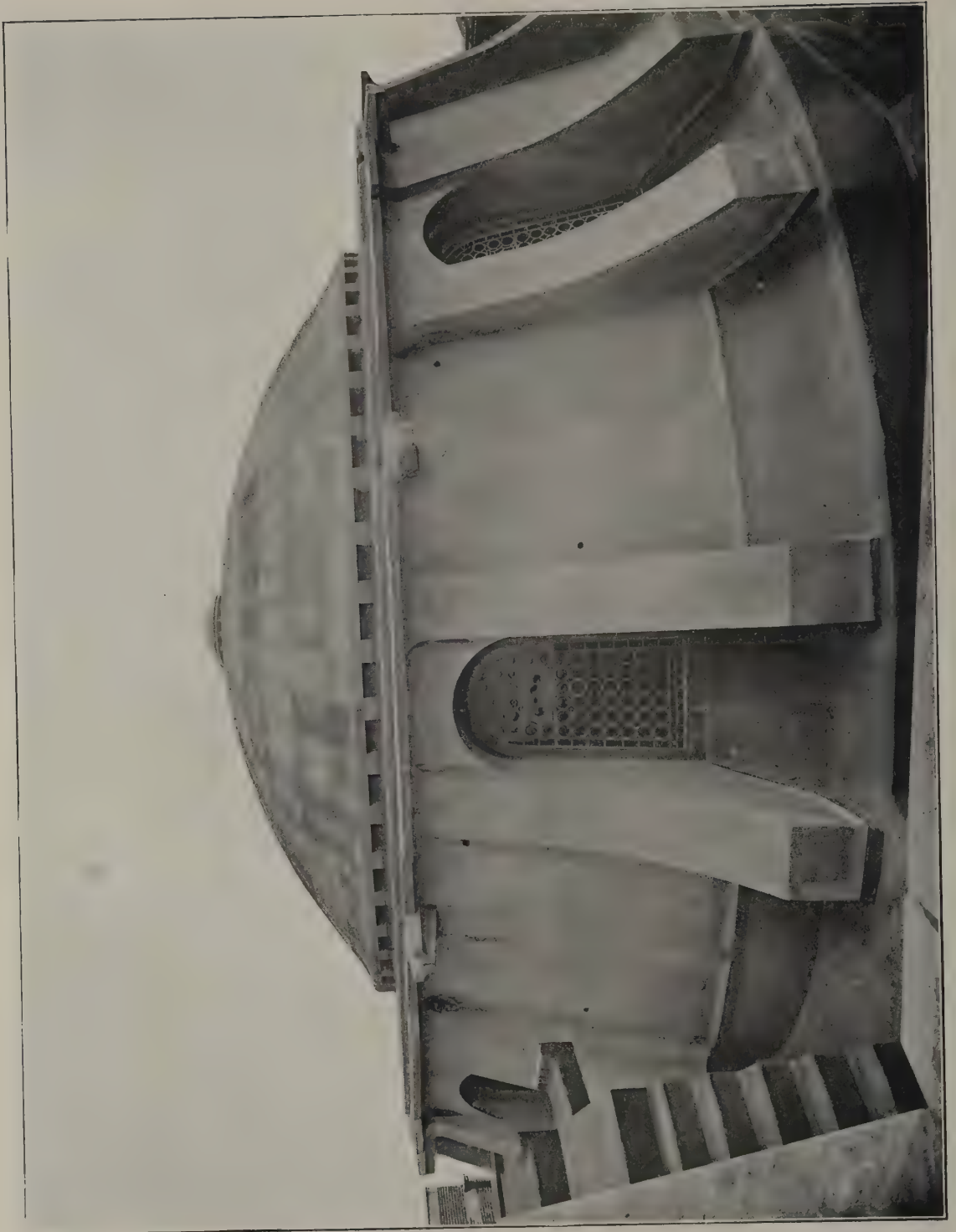
ALTAR IN THE CHAPEL OF SS. AUGUSTINE AND GREGORY.

Westminster Cathedral.



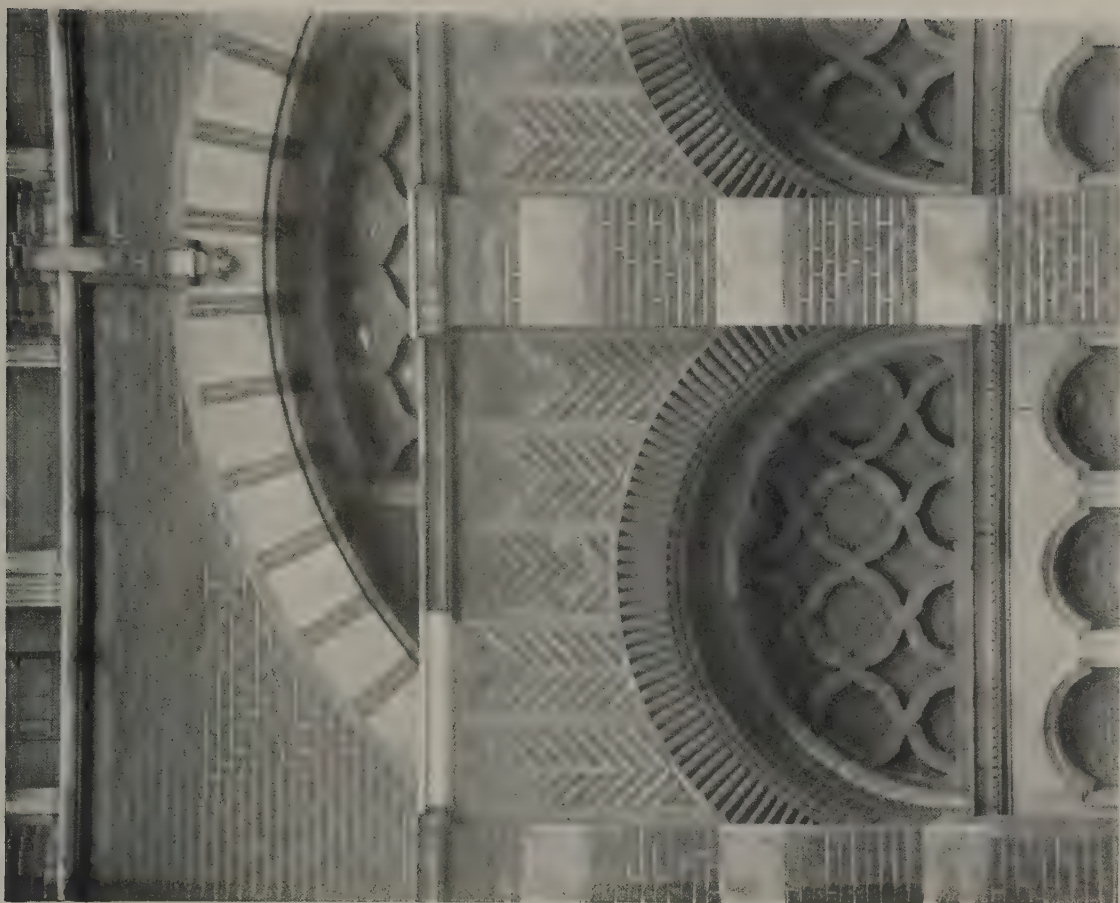
DOORWAY TO CLERGY HOUSE.

Westminster Cathedral.

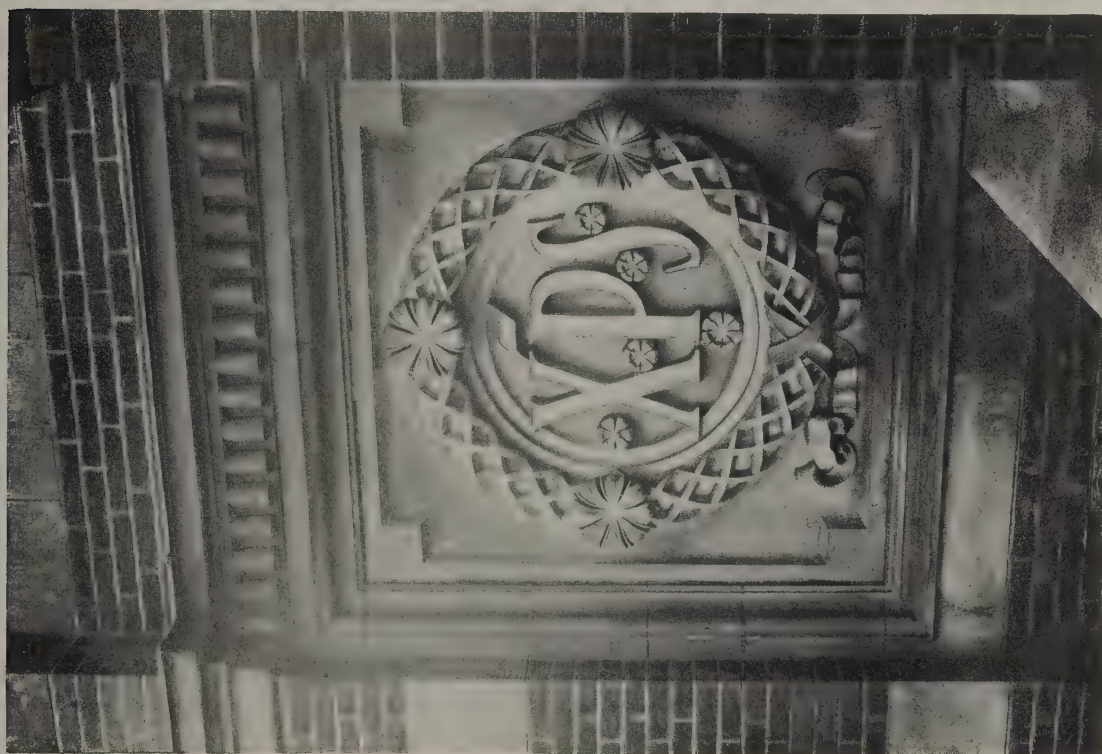


DOMES OVER THE SANCTUARY.

Westminster Cathedral.



DETAIL OF "WEST" FRONT.



PANEL ON WALL OF SACRISTY.

Liverpool Cathedral.

G. Gilbert Scott, Architect.

THE Lady Chapel at Liverpool Cathedral is the first completed instalment of this great scheme. It was opened in July last year.

The See of Liverpool is essentially a modern one, the date of its foundation being so recent as 1880, on July 1st of which year Dr. Ryle was enthroned Bishop in the Cathedral Church of St. Peter.

The new cathedral is being erected on an elevated site known as St. James's Mount. The foundation-stone was laid by King Edward on

July 19th, 1904. The design is by Mr. Gilbert Scott, and was selected in competition. With Mr. Scott the late Mr. G. F. Bodley was subsequently associated as joint architect, until the death of the latter in November, 1907, since which date Mr. Scott has continued the work as sole architect. When the cathedral scheme was originally projected, it was estimated that approximately £600,000 would be required for the entire erection, but it is now computed that before the final stone has been laid the outlay



VIEW FROM THE NORTH, SHOWING GREAT CENTRAL TOWER, CHOIR (LEFT) AND NAVE (RIGHT).

The Lady Chapel, Liverpool Cathedral.



DETAIL OF ORGAN GALLERY.



DETAIL OF CARVED CRESTING, ETC.

The Lady Chapel, Liverpool Cathedral.



Photo: R. R. Madsen.

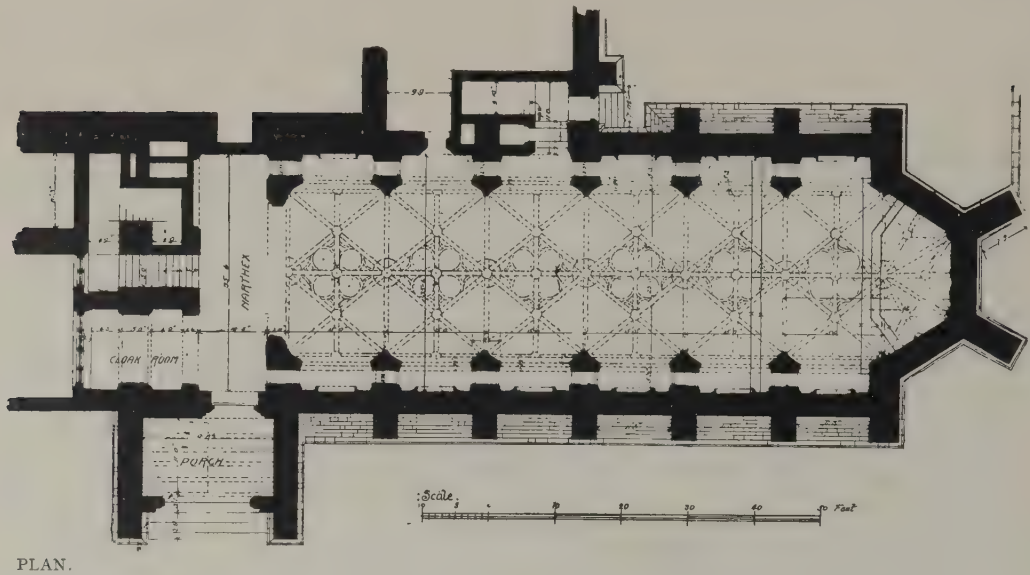
INTERIOR, LOOKING WEST.

The Lady Chapel, Liverpool Cathedral.



INTERIOR, LOOKING EAST.

The Lady Chapel, Liverpool Cathedral.



PLAN.

will have approached close upon three-quarters of a million sterling. Towards this sum about £300,000 has been subscribed, and in addition to donations in cash there have been many munificent gifts in the form of memorial windows, chancel furnishings, etc. The Freemasons of West Lancashire are erecting the Lathom Chapter House in memory of the first Earl of Lathom, their Provincial Grand Master.

The cathedral, including the Lady Chapel, will have an external length of 611 ft., and will be the largest in the United Kingdom. It is being built of red sandstone, from quarries at Woolton, Runcorn, Helsby and Rainhill, with special stone for steps from the Forest of Dean.

The total cost of the Lady Chapel will be

about £60,000. It accommodates about 500 worshippers.

The scheme for the cathedral has latterly been amended, a single tower being substituted for the twin towers of the original design. There will be a central space nearly 200 ft. by 100 ft. covered by a great tower rising to a height of 280 ft. above the roadway and 120 ft. above the transepts. To the left (or west) of this central space will be the nave, and to the right the choir, with Lady Chapel at the south-eastern corner. Among the chief advantages claimed for the single tower are the concentration of the congregation, better lighting, and improved ventilation.

Messrs. Morrison & Sons, of Wavertree, Liverpool, are the contractors.

Church of the Holy Angels, Hoar Cross.

The late Thomas Garner and G. F. Bodley, Architects.

THE Church of the Holy Angels at Hoar Cross, built at the sole charge of the Hon. Mrs. Meynell-Ingram, as a memorial to her husband, and at the gates of her park, is, despite its wealth of internal adornment, a village church, and intended for small congregations.

Standing close by the road, on the side of a beautiful valley, it lifts its massive square tower, strong in vertical emphasis and deep triple recession of each face, above its lofty chancel, and less lofty nave, amidst the trees; and rises in all the mellow harmony of its warm red sandstone from the level turf of a rural churchyard. Externally it fitly fills its place as the central feature of a scene that speaks intensely of England

and the country. The quiet dignity of its proportions, the masterly handling and fine gradation of its stately tower, the perfect adjustment to its site, combine to give the whole design an effect of instinctive ease. Internally it is a fervid, almost passionate, realization of an ideal. The whole building is so obviously inspired by a single aim and view that it is difficult to credit its dual authorship, yet the fabric is the result of the closely-united work of the late G. F. Bodley and Thomas Garner, who, however, concentrated their particular attention, in the design of the interior, upon individual parts.

Messrs. Higgs & Hill, Ltd., were the builders. The stained glass is by Burlison & Grylls.

Church of the Holy Angels, Hoar Cross.



GENERAL VIEW.

St. Christopher's Church, Haslemere, Surrey.

Charles Spooner, F.R.I.B.A., Architect.

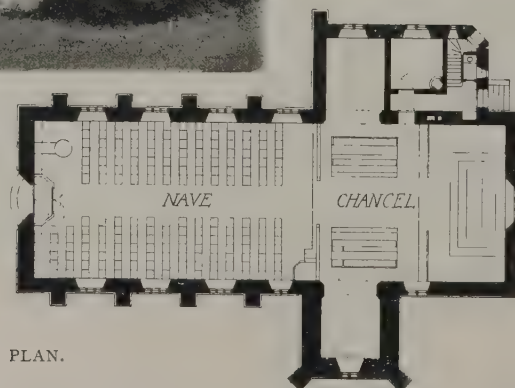
THIS church was built a few years ago, and is interesting not only as a piece of work in harmony with its country surroundings and embodying local characteristics, but also for its interior furnishings. The oak "Holy Table" was made in the local workshop of Mr. Romney Green, and is set against a reredos of oak with carved enrichments gilded and a number of panels which are to be decorated with tempera paintings by Mrs. Spooner. The whole of the woodwork of the reredos was executed by Mr. J. A. Robinson, of London, from designs by Mr. Spooner. The altar curtains are of red silk damask with copper-coloured silk lining, designed by Mr. Luther Hooper, and the wall hangings are by the Morris firm. The pulpit is of English oak with furniture

of bright steel and leather, the slender spiral spray of its mouldings and the floral bosses of its cornice being exquisite specimens of the carver's art. Another interesting feature of the interior is the curtain dividing the choir stalls from the vestry. This is 22 ft. wide when extended and 9 ft. high. It is a very fine piece of colour, and was woven at Haslemere.

The walls of the church are of stone and exhibit on the exterior the characteristic local custom of having small pieces of ironstone inserted in the mortar joints. The roof is of tiles, and on one side of the entrance door at the west end is a small lead figure of St. Christopher in a niche—also from the hand of Mrs. Spooner.



VIEW FROM THE WEST.



PLAN.

St. Christopher's Church, Haslemere.



VIEW FROM THE SOUTH.



LEAD FIGURE OF ST. CHRISTOPHER ON
WEST FRONT.

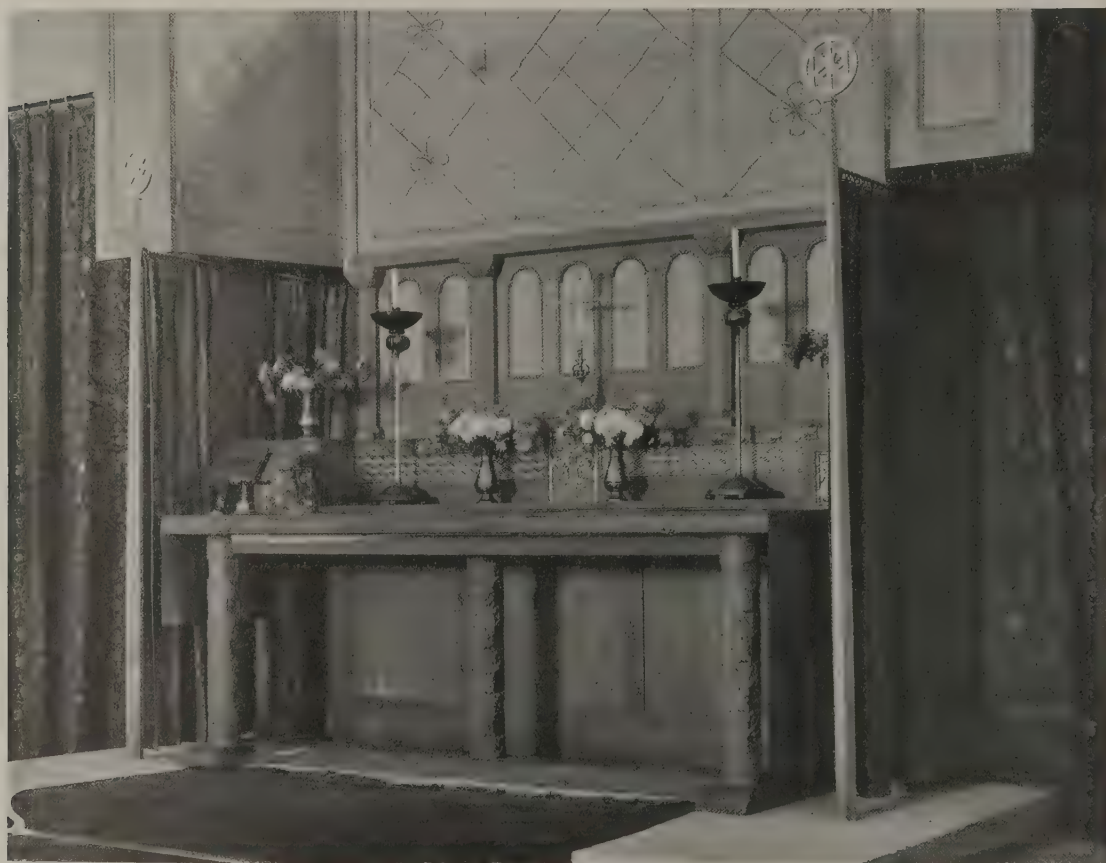


DETAIL OF SOUTH WALL OF NAVE.

St. Christopher's Church, Haslemere.



DETAIL OF REREDOS.



HOLY TABLE AND REREDOS.

Eadie Memorial Pulpit, Manchester.

J. and J. Swarbrick, A.A.R.I.B.A., Architects.

THIS pulpit has been erected in the Congregational Church, Palatine Road, Manchester, as a memorial to the late Mrs. Peter Eadie, who died at Singapore in 1906. It occupies a central position in the church, and forms part of a more extensive alteration. The pulpit was executed principally in Caen stone, which was also used for other carved work on each side. The accompanying illustrations, however, show only the central portion of the work. In addition to Caen stone, white onyx, veined with light-coloured markings, was used in the back of the pulpit, and at the front, in the panels beneath the projecting canopy. Gold

mosaic was inlaid in narrow strips in the onyx, with the tesserae set at varying angles in order to glisten slightly. Coloured inlays were also introduced, as in the vine ornament seen in the back of the pulpit. Besides the gold mosaic, gold leaf was also laid upon the Caen stone in places, with a view to enhancing the effect. The two memorial figures, holding inscriptions, together with the two kneeling figures, the eagles, and the cherub heads, were executed by Mr. Albert Toft, the sculptor. The contractors were Messrs. William Hilton & Sons, of Manchester, who were responsible for the execution of the remainder of the work.



DETAIL OF PULPIT.

Memorial Pulpit, Congregational Church, Manchester.



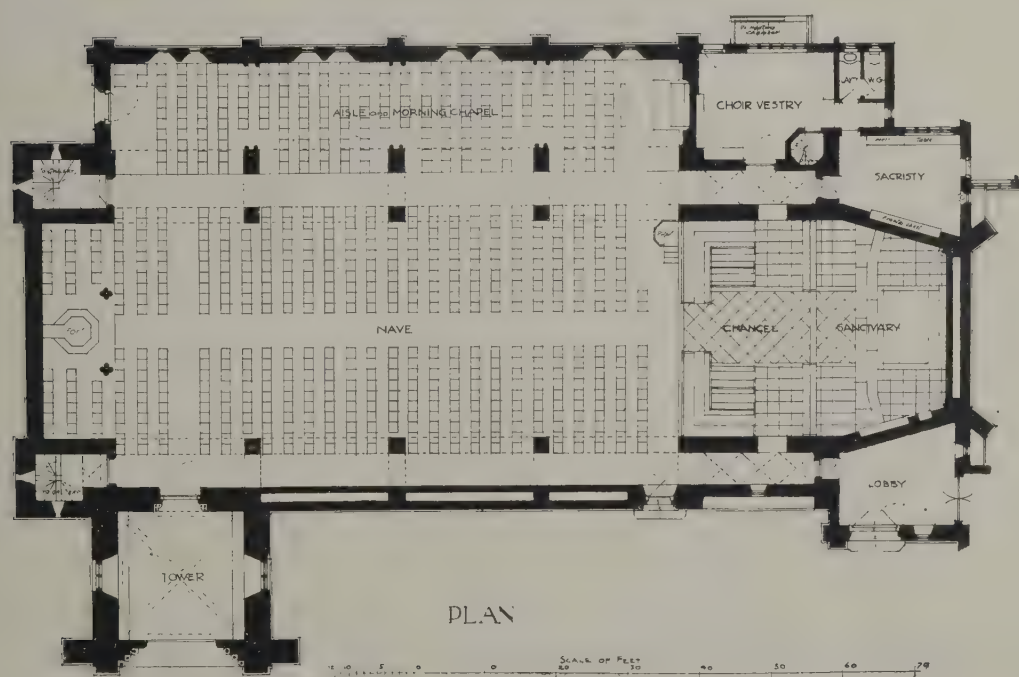
GENERAL VIEW.

Church of St. Erkenwald, Southend-on-Sea.

Walter J. Tapper, A.R.I.B.A., Architect.

THIS church, as will be seen from the plan, is but partly built, only the choir and two bays of the nave having so far been erected. The design is of an extremely simple character, economy being the dominating factor. The walls are of local stock brickwork. It will be noted, however, that although the expenditure has been limited, the extreme loftiness of the building preserves the salient qualities of English church architecture. The interior is treated quite as simply as the exterior, but the ceiling has some ornamental plasterwork, which has been modelled

by Mr. Laurence Turner. The electric-light installation was carried out by Messrs. Buchanan & Curwen, of Westminster, and the electric-light fittings were made by Mr. W. Bainbridge Reynolds, of Clapham. The hangings at the sides and end of the sanctuary were made by Messrs. Watts & Co., of London, W., and Messrs. Haden & Sons, of Trowbridge, supplied the heating apparatus. The builders were Messrs. T. & E. Davey, Ltd., of Southend, and Mr. W. Wise acted as clerk of works.



Church of St. Erkenwald, Southend-on-Sea.



VIEW FROM SOUTH-EAST.

Church of St. Erkenwald, Southend-on-Sea.



THE CHOIR, LOOKING EAST.

The Choir, Downside Abbey, near Bath.

The late Thomas Garner, Architect.

THE addition of a choir and presbytery to Downside Abbey, near Bath, was commenced in July, 1902, the design being that of the late Mr. Thomas Garner, who, in 1900, succeeded the late Mr. Edward Hansom as architect to the community. Messrs. Dunn & Hansom's work embraces the existing transepts, the tower, and the eastern chevet of chapels. Many modifications of detail were made in the course of construction, all tending to make the building more ornate or decorated in style, instead of the sterner Early English originally contemplated. It was intended that the choir should have five bays only and an apse, the Lady Chapel beyond having a square end. When the latter came to be built two more bays were added to the choir, and the chapel was built with an

apse, grouping two or three hexagonal chapels on either side after the manner of French cathedrals. This arrangement was afterwards varied on the south side by the erection of two oblong chapels in late Perpendicular style. Between these eastern chapels and the transepts there is on either side of the church a series of chapels forming a sort of outer aisle, those on the south being raised up some thirteen feet to allow space for the north cloister beneath them.

Mr. Garner altered the plan of the choir, providing a bold square end in place of the apse, and as the foundations of the apse were actually completed he used them to support the columns of the feretory, thus partly preserving the former scheme, and joining his square-ended choir to the



VIEW FROM SOUTH-EAST.

Downside Abbey.



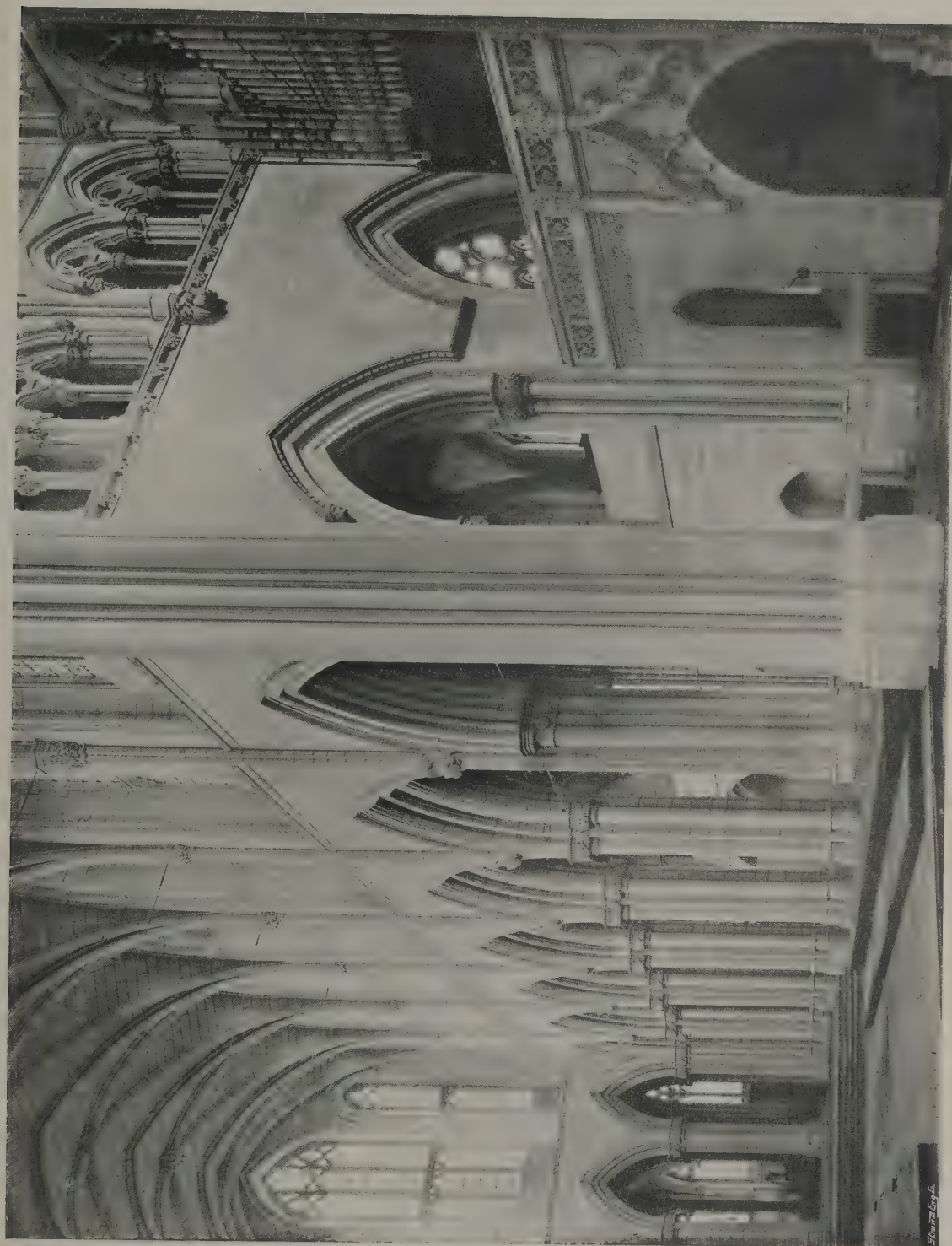
THE CHOIR, LOOKING EAST.

Downside Abbey.



THE CHOIR, LOOKING TOWARDS SOUTH CHOIR AISLE

Downside Abbey.



THE SOUTH TRANSEPT.

Downside Abbey.



THE TRIFORIUM AND CLEARSTORY WINDOWS.

Downside Abbey.



CHAPEL OF ST. ISIDORE.

curved line of chapels already built, so that no change of plan can be perceived.

The style of the new choir is typical of the transition from Decorated to Perpendicular. Mr. Garner's design increased the thickness of the walls, lengthened the clearstory windows, and simplified the vaulting. Basing his treatment on a precedent at St. Albans Abbey, he introduced a single light at either side of the central east window, thus enhancing the effect of space and loftiness.

The portion of the church thus gradually completed from the eastern bay of the nave to the end of the Lady Chapel measures externally 230 ft.; the breadth across the transepts and tower is 125 ft. In the interior the transepts are 83 ft. long, 68 ft. high, and 25 ft. wide; the choir

from the chancel arch to the columns behind the altar measures 95 ft. long, 28 ft. wide, and rises from 68 ft. to 70 ft. by the middle of the third bay. The building is constructed of Bath stone (supplied by the Bath Stone Firms, Ltd.), both internally and externally.

The Rev. Dom. F. P. Whiteside, Bursar at the college, was the builder. The tiles were supplied by Messrs. Craven, Dunnill & Co., Ltd., and the roof tiles by Messrs. Ernest Matthews & Co. The leaded light work is by Messrs. Rowe Brothers & Co., and the brass-work by Messrs. Barkentin & Krall. Messrs. J. Crispin & Sons, Ltd., carried out the heating; Messrs. F. Braby & Co., Ltd., the copper roofing; and Messrs. Spooner, Garrard and Amphlett erected the organ.

St. Mark's Church, Mansfield, Notts.

Temple Moore, F.R.I.B.A., Architect.

THIS church accommodates about 550 worshippers. Local stone was used for the facings generally, and Ancaster for the window tracery. The building consists of a wide central nave with narrow side aisles which serve as passages. The chapel is placed on the north side, and the vestries are at the eastern end beyond the sanctuary. The principal entrances are at the

west end on the north and south and open into a low western aisle. The bell turret is at the south-eastern angle of the building. The organ is placed in an extension of the chapel on the north side of the choir, and is divided from the chapel by a lofty panelled screen which forms the reredos to the chapel altar. Messrs. Fisher, of Mansfield, were the contractors.

Chapel at Christ's Hospital, Horsham, Surrey.

Sir Aston Webb, C.B., R.A., and E. Ingress Bell, F.R.I.B.A., Architects.

THE new buildings of Christ's Hospital (which was removed from the site next Newgate Street, now occupied by post-office buildings) occupy an extensive estate of about 1,200 acres, three miles south-west of Horsham. The buildings are of brick, in an Italianised Late Gothic style, with but little ornamentation. The foundation-stone was laid by King Edward (then Prince of

Wales) in October, 1897. The total cost, including site, amounted to about £500,000.

The chapel stands to the west of the great central quadrangle and is 147 ft. long by 41 ft. wide. It provides seating accommodation for 1,000.

Messrs. Longley & Sons, of Crawley, were the builders.

Christ's Hospital, Horsham.



THE CHAPEL, LOOKING EAST.

St. Mark's Church, Mansfield.



VIEW FROM SOUTH-EAST
(Particulars on page 58.)

St. Mark's Church, Mansfield.



INTERIOR, LOOKING EAST.

Monument in Hampstead Churchyard.

H. Furse, Sculptor.

E. P. Warren, F.S.A., F.R.I.B.A., Architect.



This monument marks the site of three graves, and principally commemorates a young child who lies buried beneath it. The bronze group, cast from Mr. Furse's model, represents the Angel of Death supporting a child in his arms. The stonework, in Portland, was carried out by Mr. T. E. Jago.

St. Cuthbert's Church, Middlesbrough.

Temple Moore, F.R.I.B.A., Architect.

THIS church was designed for a new district which was taken out of the old parish of St. Paul's. It is situated in Newport Road. The building is planned to accommodate about 750 persons. It consists of a wide nave and choir under one continuous roof, with the vestries and

chapel at the eastern end. The buildings come close down to the boundary line on the north and east sides. The walls are of brick faced externally with local stone, and the main roofs are covered with red Staffordshire tiles. The contractors for the work were Messrs. Allison, of Middlesbrough.



GENERAL VIEW.

St. Cuthbert's Church, Middlesbrough.



THE PULPIT AND CHOIR.

St. Cuthbert's Church, Middlesbrough.



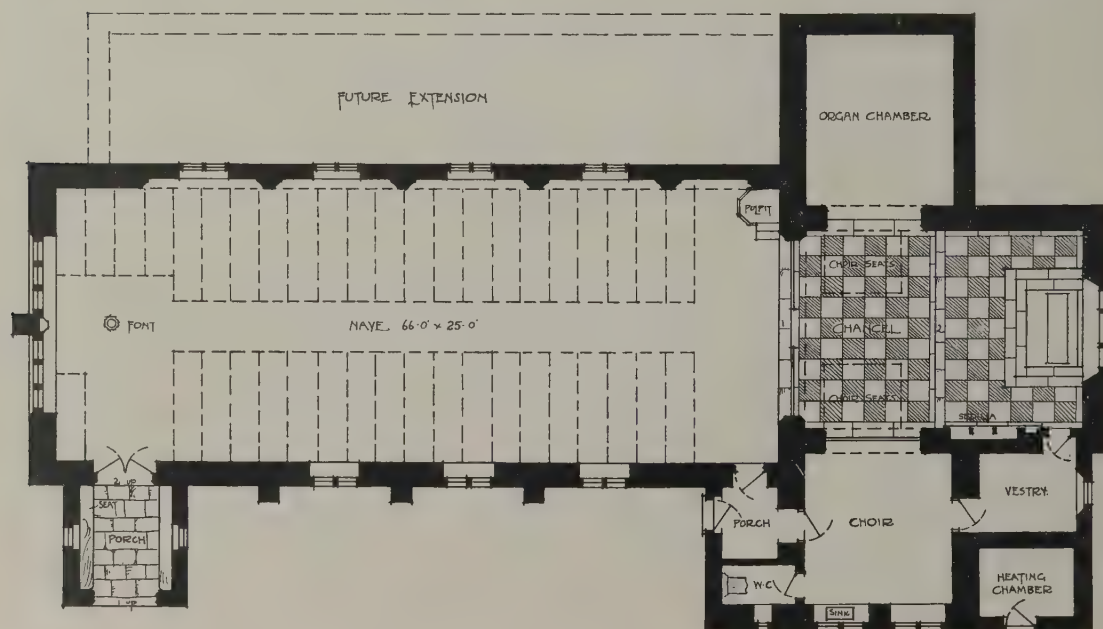
INTERIOR, LOOKING WEST.

Church of the Good Shepherd, Murrayfield, Edinburgh.

R. S. Lorimer, A.R.S.A., F.R.I.B.A., Architect.

THIS church was opened in 1900, though, at that time, the tower and north aisle had not been erected. The walls are of Hailes stone, varying in colour, and the roof is covered with Scotch slates. The sedilia are of Owen stone. The reredos is of pine, painted and gilded, and since

the time when the accompanying photographs were taken has had its panels filled with paintings by Mrs. Traguair. The east window was executed by Oscar Paterson and Thomas, of Glasgow, from the full-size cartoons of the architect, Mr. R. S. Lorimer, A.R.S.A., F.R.I.B.A., of Edinburgh.



Church of the Good Shepherd, Murrayfield.



INTERIOR, LOOKING EAST.

Church of the Good Shepherd, Murrayfield.



THE CHANCEL AND ALTAR.

St. Martin's Church, Wonersh, Surrey.

C. Harrison Townsend, F.R.I.B.A., Architect.

A SIMPLE and inexpensive building, this is intended to serve as a chapel-of-ease for the hamlet of Blackheath, Surrey, on the borders of which place it is situated.

The vestry at the east end is formed from an old cottage to which the porch and projecting windows were added. The length of the church is 63 ft., the breadth 23 ft., and the height from the floor to the highest point of the barrel ceiling 15 ft. 3 in. The walls are of concrete 2 ft. 9 in. thick, the outside face being covered with rough plaster. The window buttress and door stone-work are of Ham Hill stone left roughly dressed. The roof is of pantiles. The bell turret is of Farnham bricks, laid with wide joints, with Ham Hill quoins, &c., and holds three bells, which are rung electrically from the vestry.

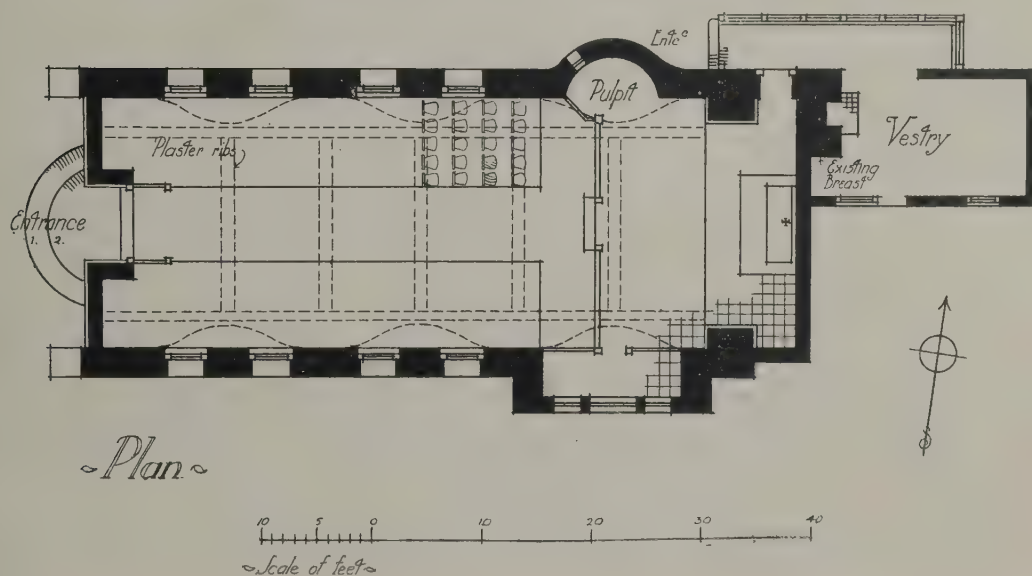
The screen shown in the interior view is gilded as regards the upper part, while the lower part, together with the pulpit, is painted dark green. The flat bands in the ceiling are also gilded, as well as the soffits of the bonnet heads. The plan was originally arranged for a picked choir of four, or at most six, singers in the transeptal recess on the north side, but accommodation has

now been found for a small surpliced choir in the chancel.

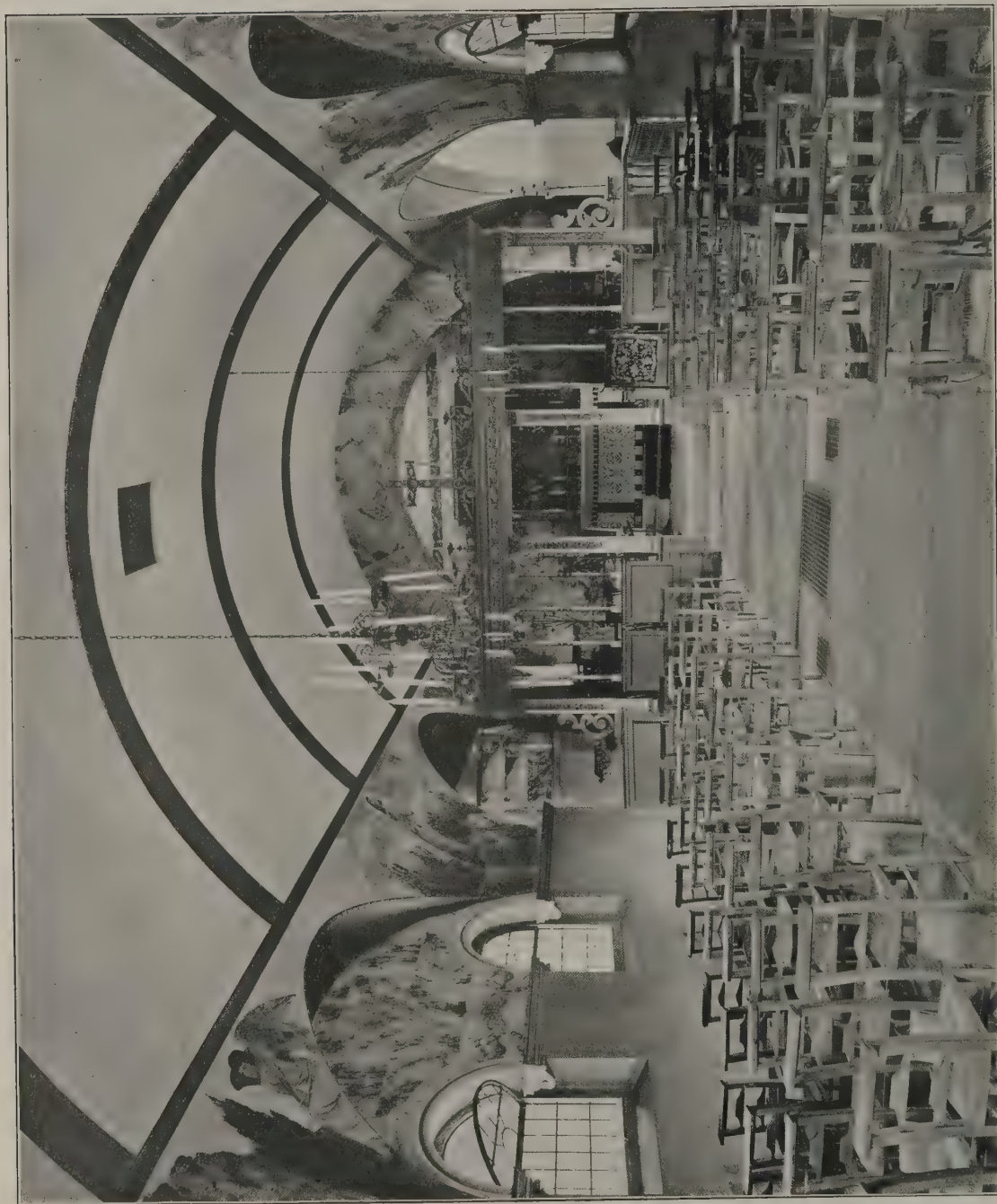
The fresco decoration is interesting as having been executed directly on the wet plaster according to the process of Keim of Munich. The artist was Mrs. Lea-Merritt, and the subjects of her life-size panels are illustrative of events in the life of our Lord. The crucifix window in the pulpit recess is by Mr. F. Hamilton Jackson.

The builders were Messrs. Brown Bros., of Bramley. The heating apparatus and arrangements were carried out by Mr. John Grundy, of London. The marble work recently executed (most of which is a memorial to the late Sir William Roberts-Austen, through whose instrumentality the church was mainly built) is by Messrs. John Daymond & Son, of London.

The wall lining is composed of bands of light and dark alabaster, the large upright slabs, 7 ft. long, being cut and opened to match the figure. The chancel arch, with soffit 4 ft. 6 in. wide, together with the face, has also been lined with alabaster in light and dark bands, and the recesses for pulpit and organ are treated in the same manner.

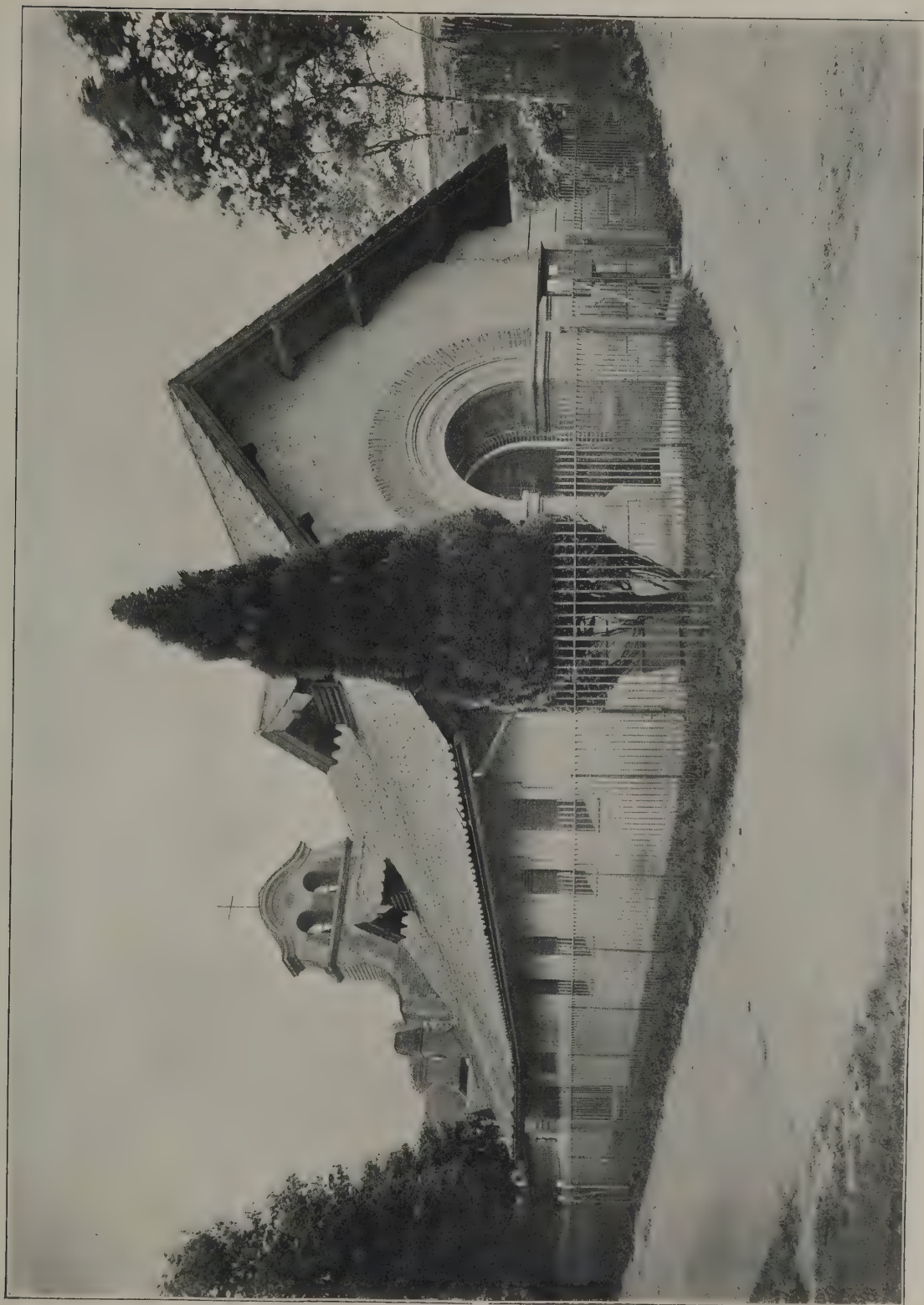


St. Martin's Church, Womersh.



GENERAL VIEW OF INTERIOR.

St. Martin's Church, Womersh.



GENERAL VIEW FROM THE WEST.

St. Martin's Church, Womersh.



THE REREDOS.

The Chapel, Holy Cross Home, Haywards Heath.

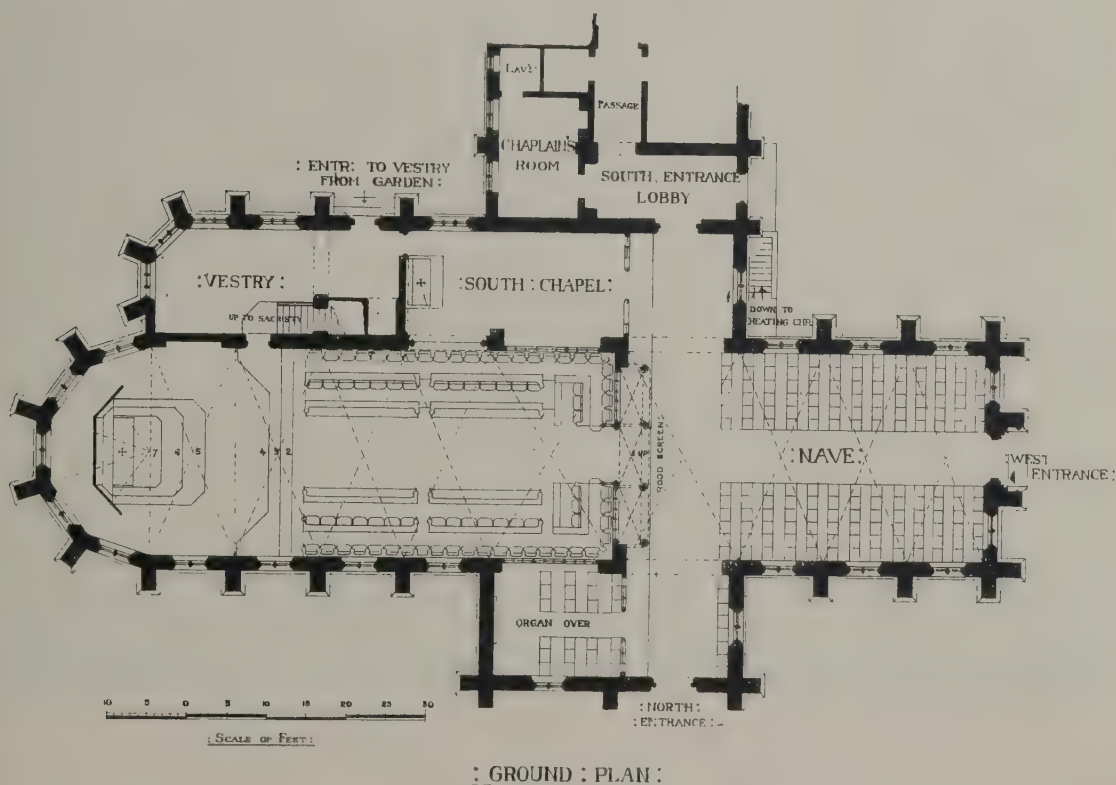
Walter E. Tower, Architect.

THE Chapel for the Community of the Holy Cross at Haywards Heath is built of local red brick, all moulded work being in Bath stone. It is 122 ft. long from apse to west doorway, and 62 ft. high from floor to ridge; the nave is short, having three bays only. The transepts are divided into two bays, the western bays forming a wide gangway in front of the rood screen and the eastern bays forming small side chapels—that in the southern transept being extended some feet eastward, and having a vestry beyond it. The rood screen is of Bath stone, running from end to end of both transepts and having a wooden gallery, which it is proposed to enrich considerably with further carving and painted and gilded work. This rood gallery was purposely made of ample dimensions to hold a choir of girls from the

orphanage in connection with the home. Leading off it on the north side is the organ gallery, and on the south side an “upper” side chapel which is used by infirm sisters, who can be wheeled into it from their bedrooms on the first floor of the home. Beyond this chapel again, and over the vestry with which it is connected by a stone staircase, is the sacristy.

Eastwards of the rood screen are divided stalls for eighty sisters and benches for thirty novices. The reredos is entirely of wood, carved and gilt; its extreme height is 28 ft. The vaulting to the nave and transepts is of wood, but eastwards of the rood screen it is of breeze concrete with stone ribs.

Messrs. Norman & Burt, of Burgess Hill, Sussex, were the builders employed on the entire work.



Holy Cross Chapel, Haywards Heath.



Photo : Cyril Ellis.

VIEW FROM WEST.

Holy Cross Chapel, Haywards Heath.



Photo : Cyril Ellis.

THE CHOIR AND ROOD.

Holy Cross Chapel, Haywards Heath.



Photo : Cyril Ellis.

THE REREDOS.

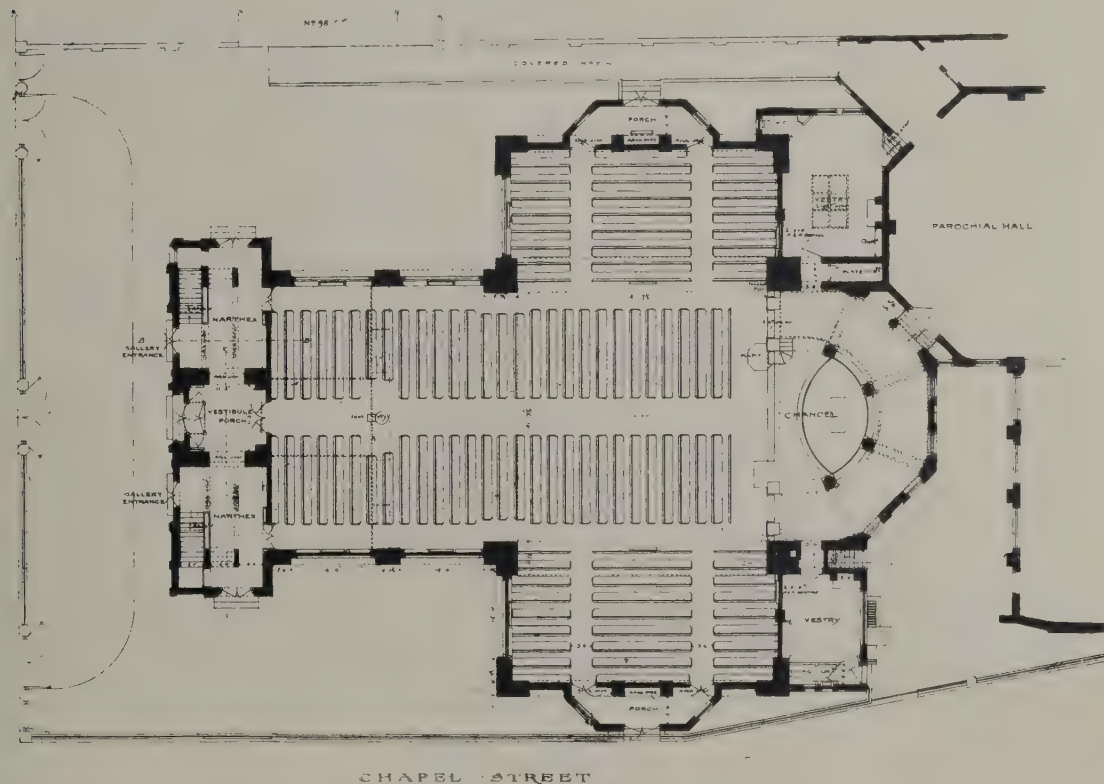
Christ Church, North Brixton, London.

Professor Beresford Pite, F.R.I.B.A., Architect.

THIS church was erected a few years ago to replace an early Victorian chapel which had become a parish church. The principal difficulties to be surmounted were the limited space and the necessity for economy. It was also desired that the whole congregation (estimated at 1,200) should be able to see and hear without interference by piers, and provision had to be made for a choir and organ. As will be seen from the plan, every seat in the church has a view of the pulpit entirely unhampered by piers or columns. The nave and transepts are of equal width and have a clear floor space, the crossing being domed over. The exterior facings are of grey stock bricks relieved with bands of purple Berkhamsted bricks and some Portland stone dressings. The joints of the brickwork have been raked out, and the pointing is kept back about half an inch from the face. The bands of purple bricks are varied in number on the different planes of the building, those parts most recessed having more bands than

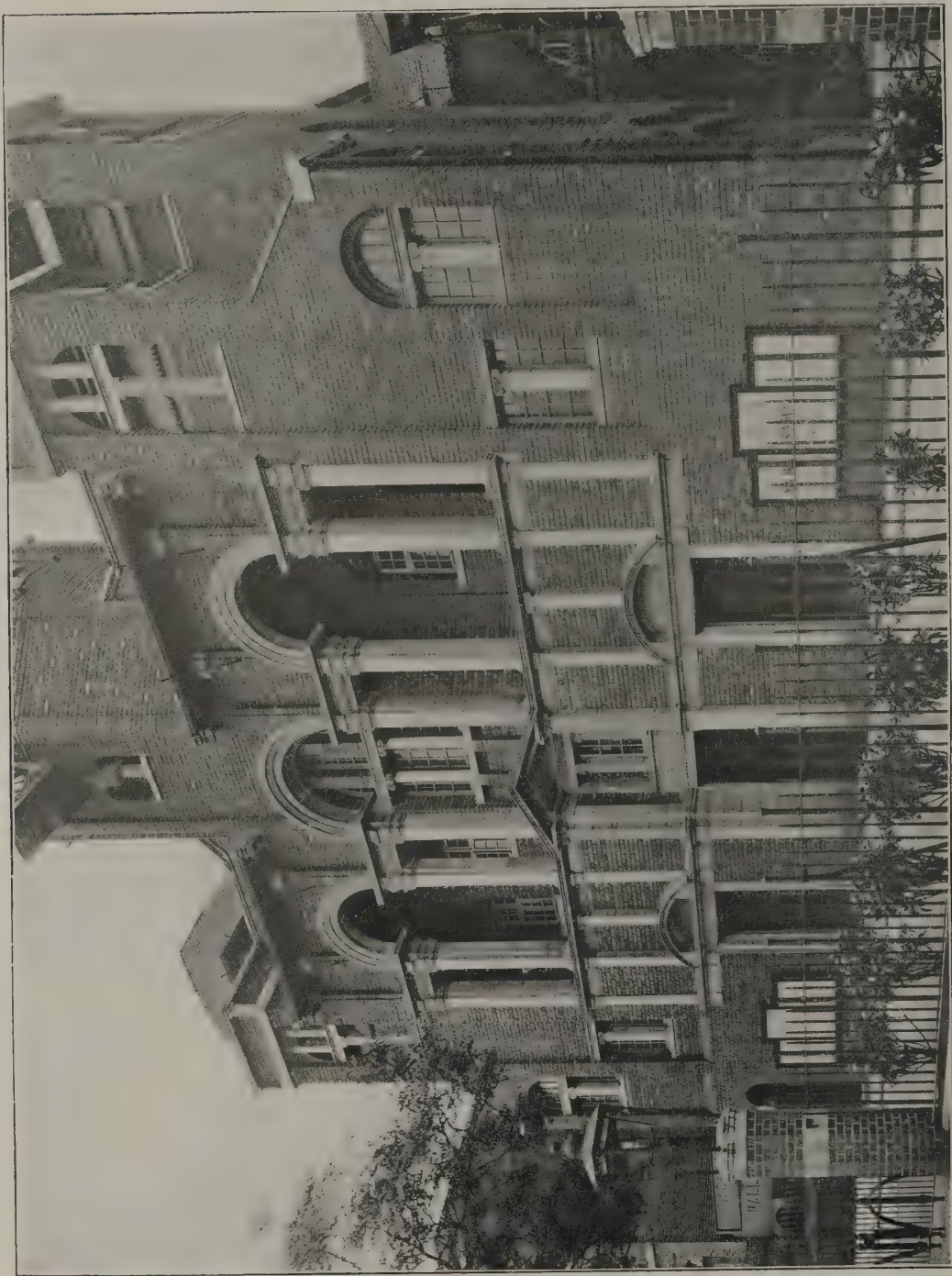
the rest of the structure. In the interior the dome is carried on four brick arches 4 ft. 6 in. thick, perfectly plain and square in section. The square is reduced to an octagon by diagonal girders which are frankly shown, the pendentives being formed in plaster. The roof of the nave has pine trusses carrying trussed purlins, and the pitch is flat. A diaper pattern has been produced on the boarded roof by alternately staining and leaving unstained short lengths of the boarding. The church is not properly orientated, the chancel being at the west end, and the accommodation for the choir and organ as well as a number of sittings is found in the large gallery placed at the east end.

The accompanying views are published to show the building as it was originally completed by the architect, and they were taken to forestall an addition to the front which was carried out without reference to the architect. The builder was Mr. A. A. Webber, of Mortimer Street, S.W., and the cost was £13,000.



PLAN

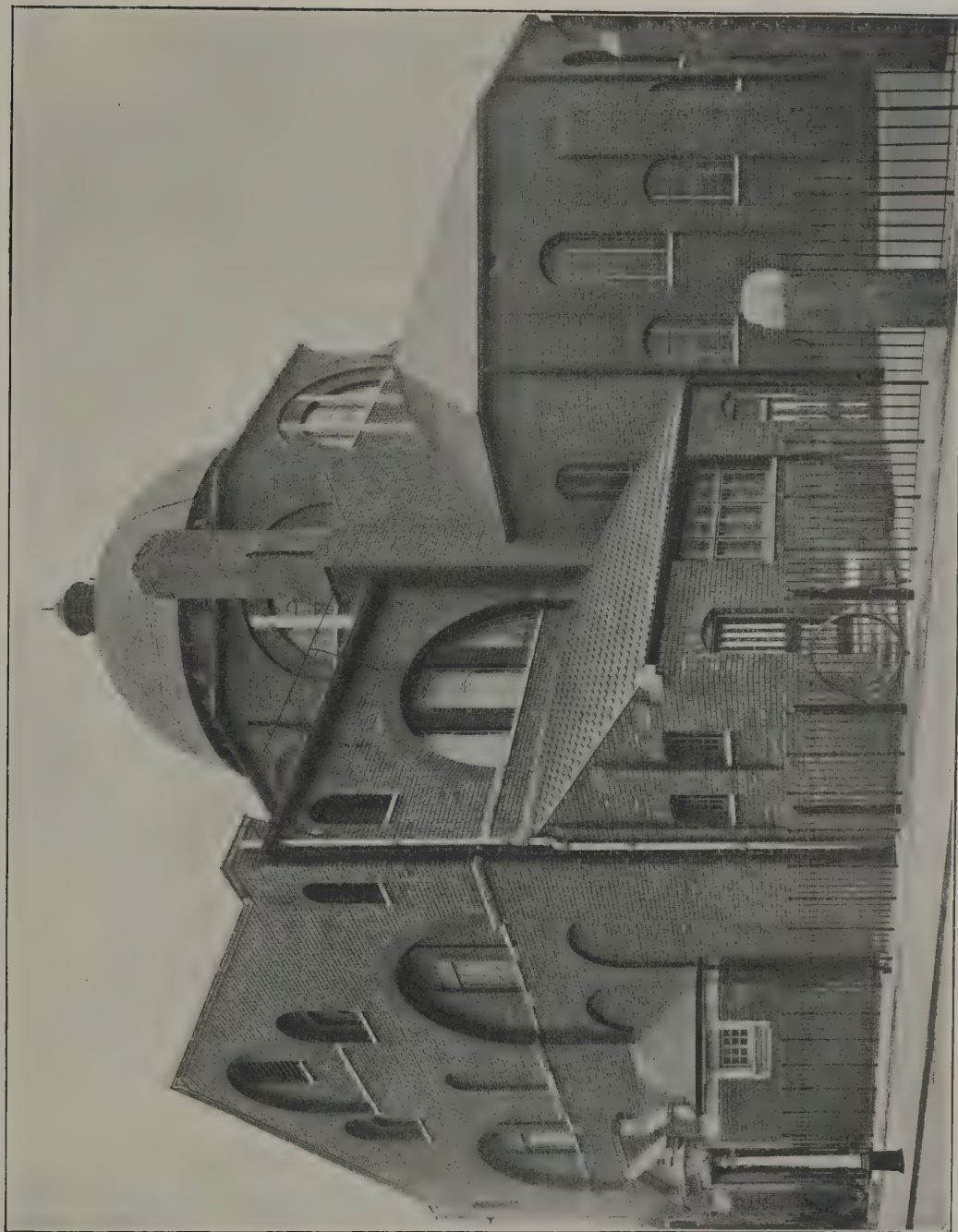
Christ Church, North Brixton.



LOWER PART OF PRINCIPAL FRONT.

Christ Church, North Brixton.

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VIEW AT REAR.

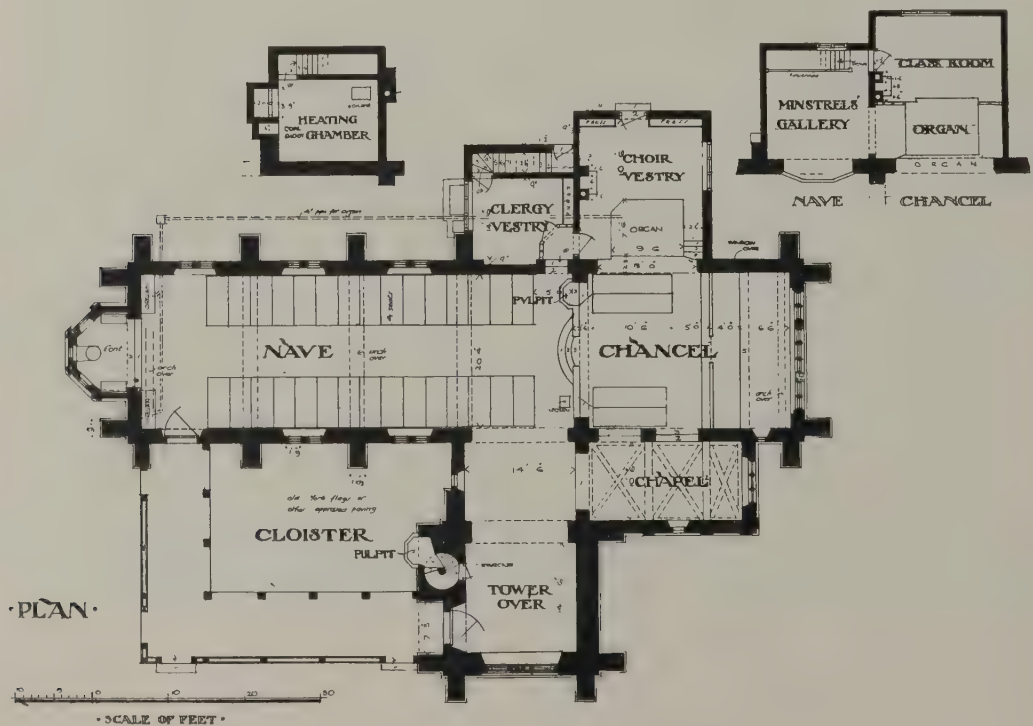
Dodford Church, Worcestershire.

Arthur Bartlett, F.R.I.B.A., Architect.

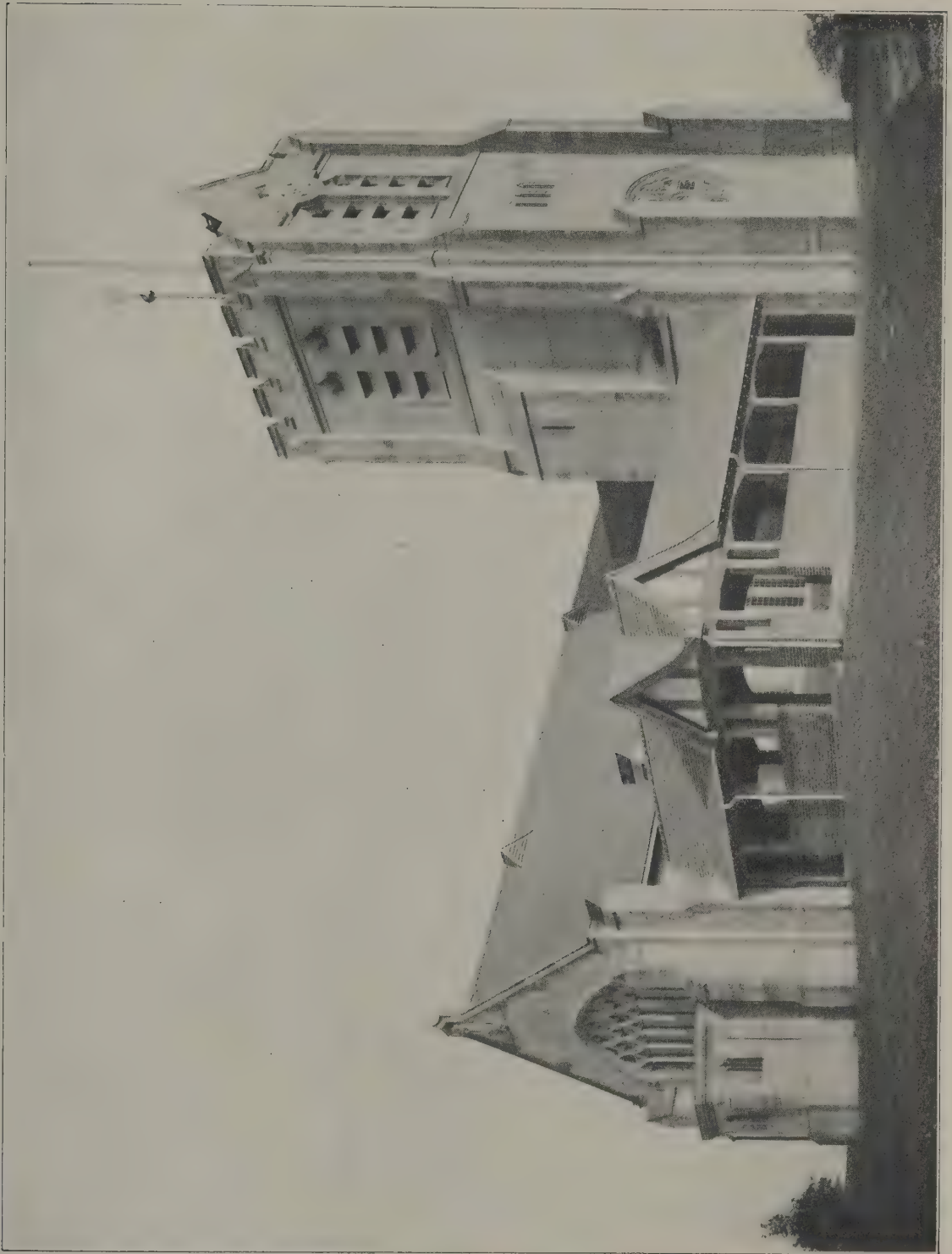
THIS building has been erected on the western slope of a hill between Kidderminster and Bromsgrove, looking out on to the Malvern Hills. The new parish of Dodford was taken out of the mother parish of Bromsgrove, the living having been endowed and the new church buildings erected through the munificence of the Rev. W. G. Whinfield, a former curate of Bromsgrove. The cloisters shown in the photograph surround a paved court, with an open-air pulpit reached from the tower staircase. Open-air services for children and others are held in this cloister court during the summer months.

The structure is of local bricks, covered with cement rough-cast, and local stone dressings. The general arrangement can be studied from the plan.

Massive stone arches span the nave and take the place of roof principals, and in the soffits of the arches are modelled plaster panels with representations of the produce of the district (most of the parishioners get their living by market gardening). The cross shown on the rood-beam, made of metals and enamels, is the work and gift of Miss Amy Walford, a pupil of Professor Herkomer. The beam itself is of silver harewood, with emblems of gilded lime tree, and is the work of H. H. Martyn & Co., of Cheltenham. Mr. Charles Beacon, sculptor, modelled the Madonna and children on the gable over the cloister entrance. The general contractors were J. & A. Brazier. The modelled plasterwork was executed by the Bromsgrove Guild.

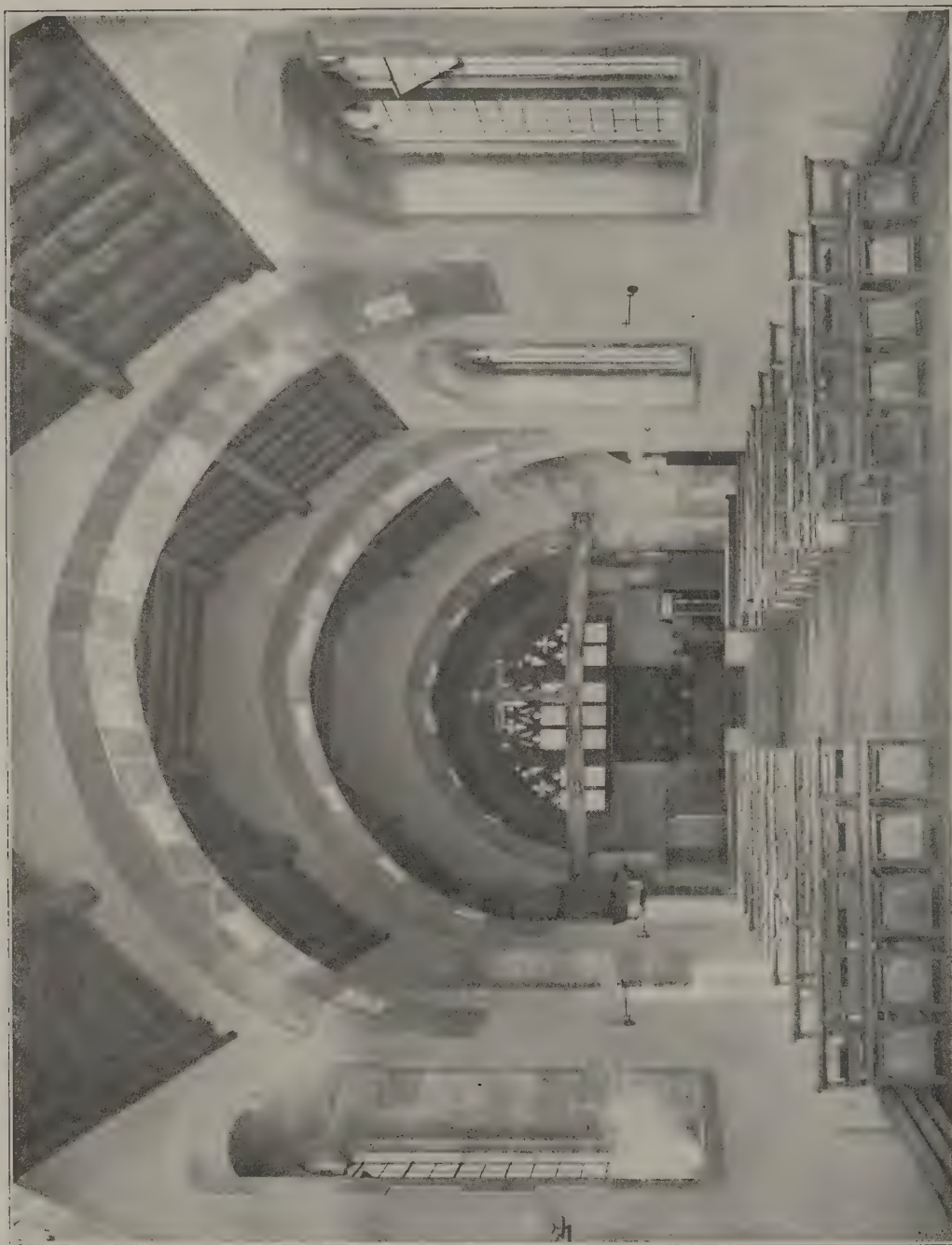


Dodford Church, Worcestershire.



VIEW FROM SOUTH-WEST.

Dodford Church, Worcestershire.



INTERIOR, LOOKING EAST.

Dodford Church, Worcestershire.



THE CLOISTER.

St. Benedict's Church, Birmingham.

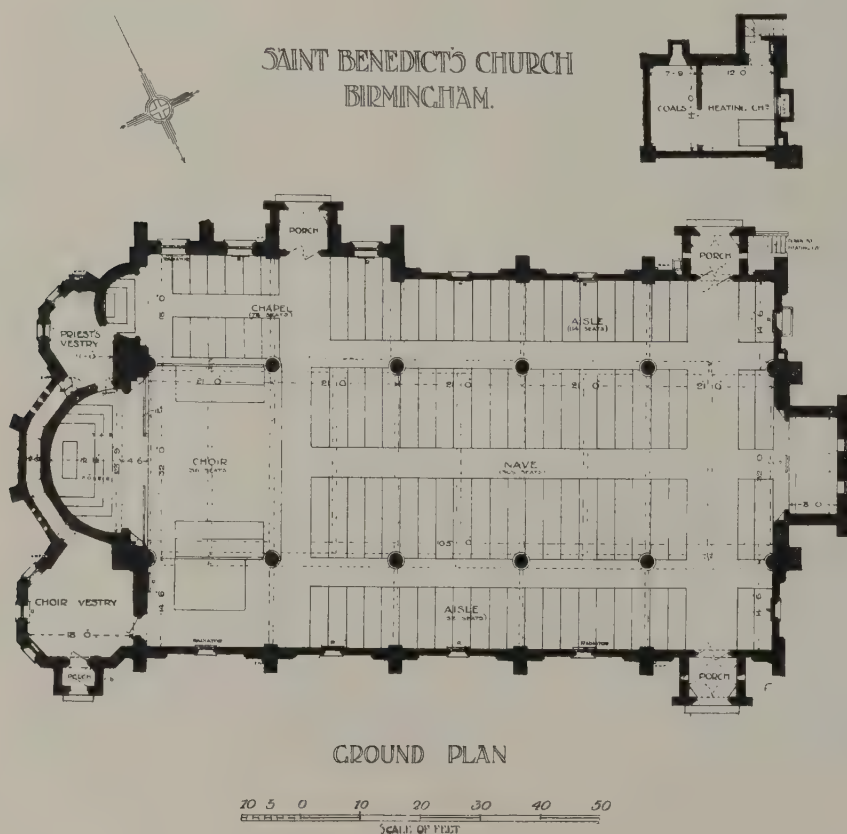
Nicol and Nicol, A.A.R.I.B.A., Architects.

THE problem which the architects had to solve in designing this church was not an unusual one, namely, to produce at a minimum cost a spacious and dignified building suitable for the rites of the Church of England. The site is in one of the poorer districts around Birmingham, so that a thin Black Country brick set in white mortar was selected as the principal material for the walls. The arches are of specially-made long voussoir bricks with a bright red sand-faced finish. Stone has been used only where necessary, such as for the nave arcade, the copings, and the windows; mottled Hollington stone having been selected, on account of its warm colour and the satisfactory manner in which it harmonises with the brickwork.

The plan is more on the lines of the Romanesque churches than on those of the traditional Gothic

style, as this treatment gives a greater sense of repose and dignity, with the least obstruction to a view of the altar from all parts of the building. The altar is made the focus of the interior, and is enshrined in a lofty semicircular apse, which it is intended to enrich with mosaic decoration. At the opposite end of the church is placed the baptistery, so planned that it shall not compete in importance with the great apse. It has a barrel vault of concrete. The nave roof presents inside a barrel-vaulted ceiling of pitch-pine left clean, the ribs only being decorated with vermillion patterns. It was desired that the interior should not be lighted excessively, which result has been achieved by keeping the windows small; they are glazed with almost white tones of glass, in which the leading forms rich patterns.

The chapel is placed on the south side, and,



St. Benedict's Church, Birmingham.



VIEW SHOWING GREAT APSE.

like the nave, has an apsidal termination. The vestries are at the east end, and are connected with one another by an ambulatory passing through the buttresses that support the semi-dome.

The exterior depends for its effect on the character of the brickwork and the severity of its horizontal and semicircular lines, which are only relieved by a few green inlaid tiles in the asphalt covering the dome and other parts. Every economy has been practised consistent with a sound building, and the result is that the cost has not been more than 5d. per foot cube—rather less than £10 per sitting, which compares

very favourably with other churches of this size and obtaining the approval of the same authorities.

The builders were Messrs. Barnsley & Sons, Birmingham. The sub-contractors included Messrs. Harvey & Ashby, Birmingham, leaded glazing; G. N. Haden & Sons, Trowbridge, heating and ventilating; J. F. Ebner, London, wood-block flooring; Spital & Clark, Birmingham, ironmongery, etc.; Henry Hope & Sons, Birmingham, lead rain-water heads, spouting, etc.; Stuart's Granolithic Co., Birmingham, reinforced concrete domes; Val-de-Travers Paving Co., Ltd., Birmingham, asphalt work.

St. Benedict's Church, Birmingham.



INTERIOR, LOOKING EAST.

St. Benedict's Church, Birmingham.



SIDE CHAPEL.

St. Benedict's Church, Birmingham.



VIEW FROM SOUTH-EAST

St. Mary's, Highweek, Devonshire.

Edmund Sedding, F.R.I.B.A., Architect.

THIS new church, dedicated to St. Mary the Virgin, has been erected on a fine open site about a mile from Newton Abbot station. Local limestone of a reddish tone was chosen for the general external walling, from quarries situated only a few miles away. The face of the stone has been left a natural surface, the stones being laid in level random courses. The windows are of Corsham stone, which has been used throughout for the wrought stonework of parapets, weatherings, and "flyers" of the buttresses.

At the south-western end (where will be the tower) only the "stumps" of the pinnacles have been built at present, the upper surfaces being temporarily protected with cement.

The large west window is about twenty-five feet wide, with two large chamfered mullions, each 2 ft. wide, dividing it into three compartments. All the windows are glazed with clear leaded glass, except the three east windows, which contain painted glass by Messrs. Clayton & Bell.

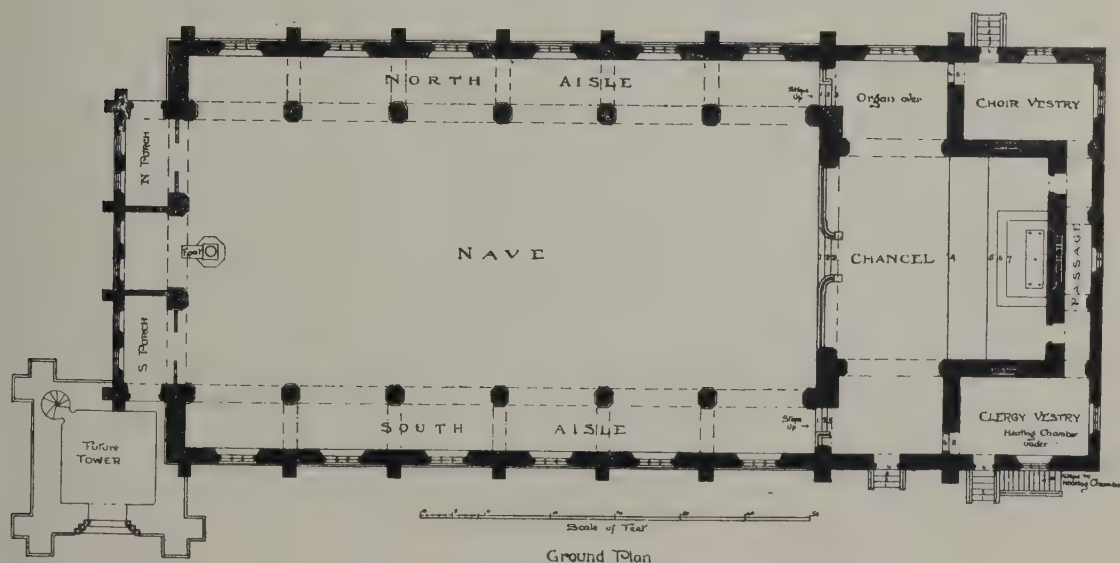
The church is divided into a nave rather more than 40 feet wide, with north and south aisles of six bays each, covered by lean-to roofs, the full

width of nave and aisles being 60 ft. The chamfered piers and arches are 2 ft. 6 in. thick, the clearstory walls above being 3 ft. in thickness; the extra thickness of the walls is given to the inside in order to obviate the thrust of the barrel roof, and it is supported by a bold hollow moulding relieved by carved pateræ.

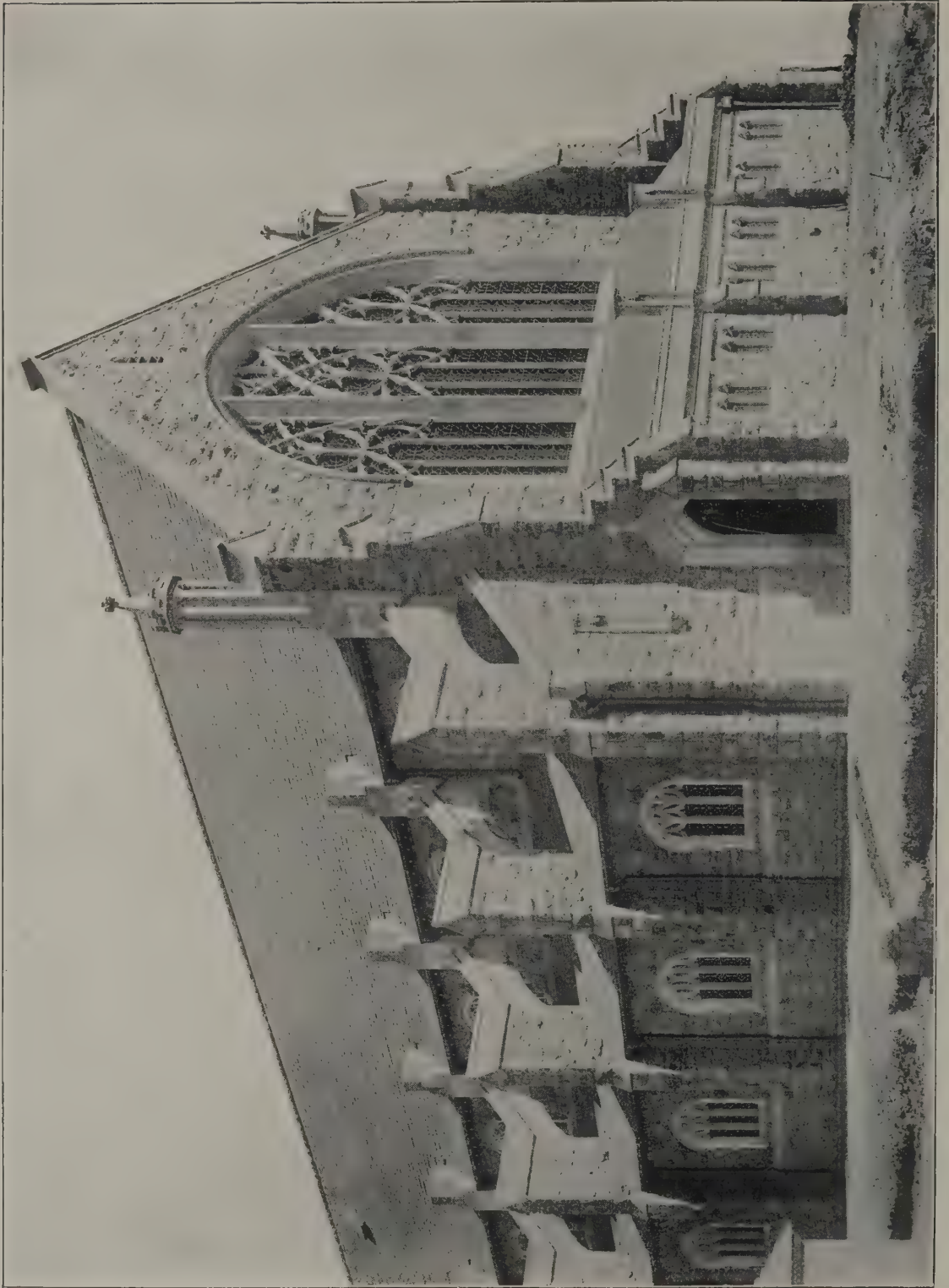
The principals, of Baltic pine, rest on cylindrical shafts, 7 in. in diameter, with carved capitals; the lower parts of the shafts are 6 in. clear of the piers, owing to the additional thickness of the wall above.

The chancel is narrowed to 31 ft. in width, and is separated from the nave by a low stone screen, above which is the chancel arch, a series of chamfers dying on to square responds. Space for the organ is provided on each side of the chancel behind the choir seats in the form of shallow transepts, the north and south arches being carried up as high as possible for acoustic reasons. The vestries are placed at the north-east and south-east corners of the building, and communicate with each other by an ambulatory, from which north and south doors open into the sanctuary.

The whole of the interior wall surface is lined



St. Mary's Church, Highweek.



GENERAL VIEW FROM NORTH-WEST.

St. Mary's Church, Highweek.



INTERIOR, LOOKING EAST.

St. Mary's Church, Highweek.



NORTH AISLE.

with Bath and Bere stone, the two varieties being used to avoid monotony.

The main west wall is carried on three chamfered arches opening into a central baptistery, and north-west and south-west porches, all of which are covered by a continuous lean-to roof.

The roofs of nave and chancel are of barrel form, with arched ribs connected by purlins forming panels, which are boarded and painted white. All the structural timbers are of pine; the apex of the barrel roof is 45 ft. from the floor.

The chancel is paved with large slabs of Sicilian, Irish, and Devonshire marbles, while the whole area of nave and aisles is paved with Oregon blocks, laid on concrete.

The roofs are covered with best Cornish slates secured by copper nails. It may be interesting to

note that it was found by experiment that the common ribs—which are 5 in. by 4 in., 13 in. apart, with 5 in. by 4 in. rafters connected by 7 in. by 4 in. collars—were capable of sustaining the weight of the roof without the addition of the main ribs and purlins which are placed under them for additional strength and effect inside the church.

The length of the chancel is 35 ft., the nave being 97 ft. long, while the full internal length of the church is 145 ft.

The heating is by low-pressure with floor-level and overhead pipes, the latter arranged at the apex of aisle roofs, the heat being conducted into the nave through openings in the arcade walls, masked with open tracery panels. The lighting is by incandescent gas.

Additions to Clapham Parish Church, London, S.W.

Professor Beresford Pite, F.R.I.B.A., Architect.

THE additions which have been made to Clapham Parish Church from designs by Professor Beresford Pite comprise a new chancel, side chapel and vestries in two storeys. The church stands upon Clapham Common. The quite simple lines of the older portion and the absence of architectural features to a great extent settled the character of the design. The east wall of the chancel externally was, however, treated with an architectural order and pediment in order

to give dignity and character. The plain panels over the windows are intended to be sculptured. At the time the accompanying photographs were taken the old reredos had been refixed, as well as the former choir stalls, pending a complete scheme for the decoration and fittings. The former east window of the church has been built into the south wall of the south chapel. Messrs. Garratt & Sons, of Clapham and Balham Hill, were the contractors.

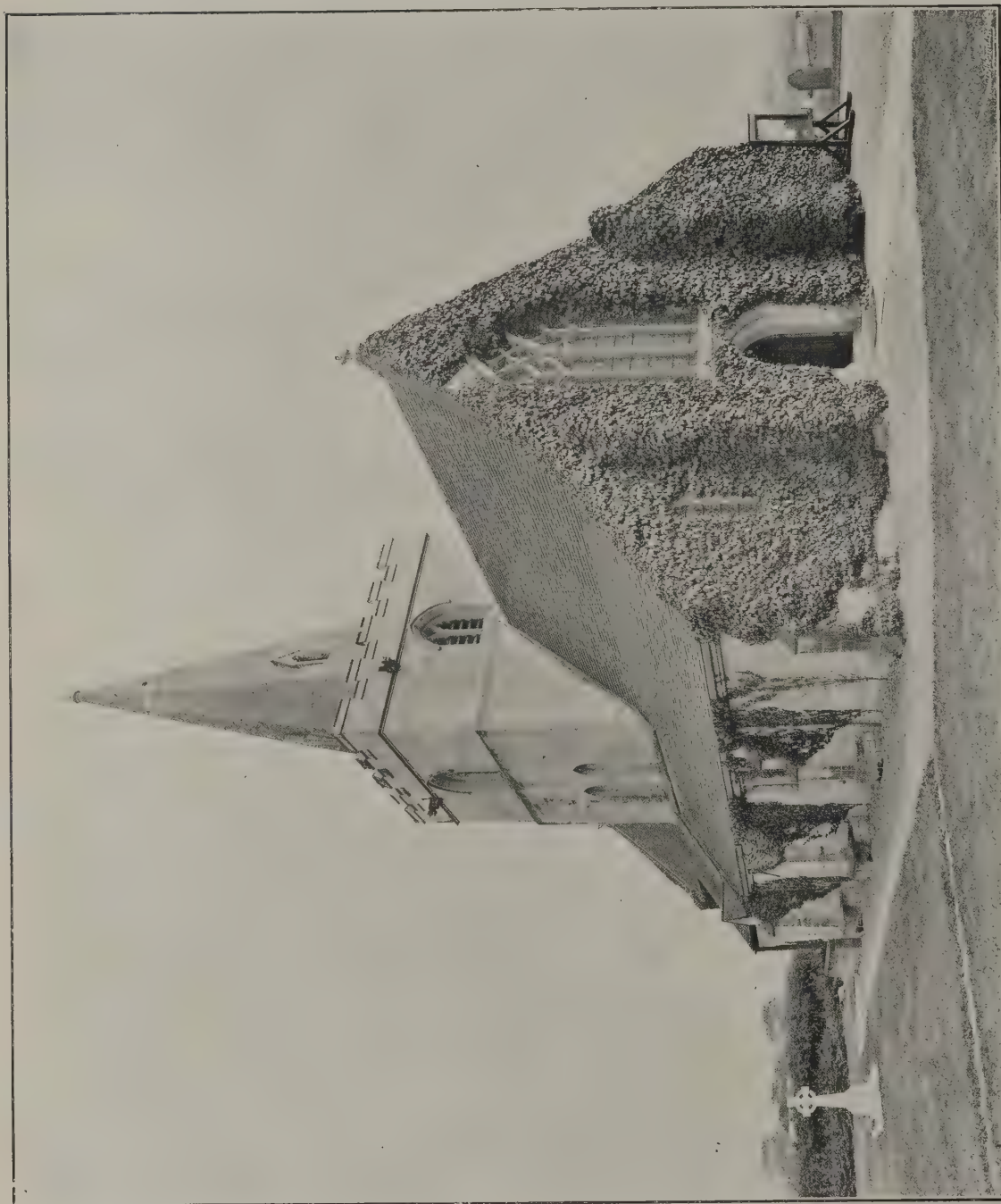
Church of St. Magnus, Bessingby, Yorks.

Temple Moore, F.R.I.B.A., Architect.

THIS church took the place of a small eighteenth-century brick building of no interest. It consists of a nave and north and south aisles, a central tower with spire, and a chancel with an organ chamber and vestry on the north side.

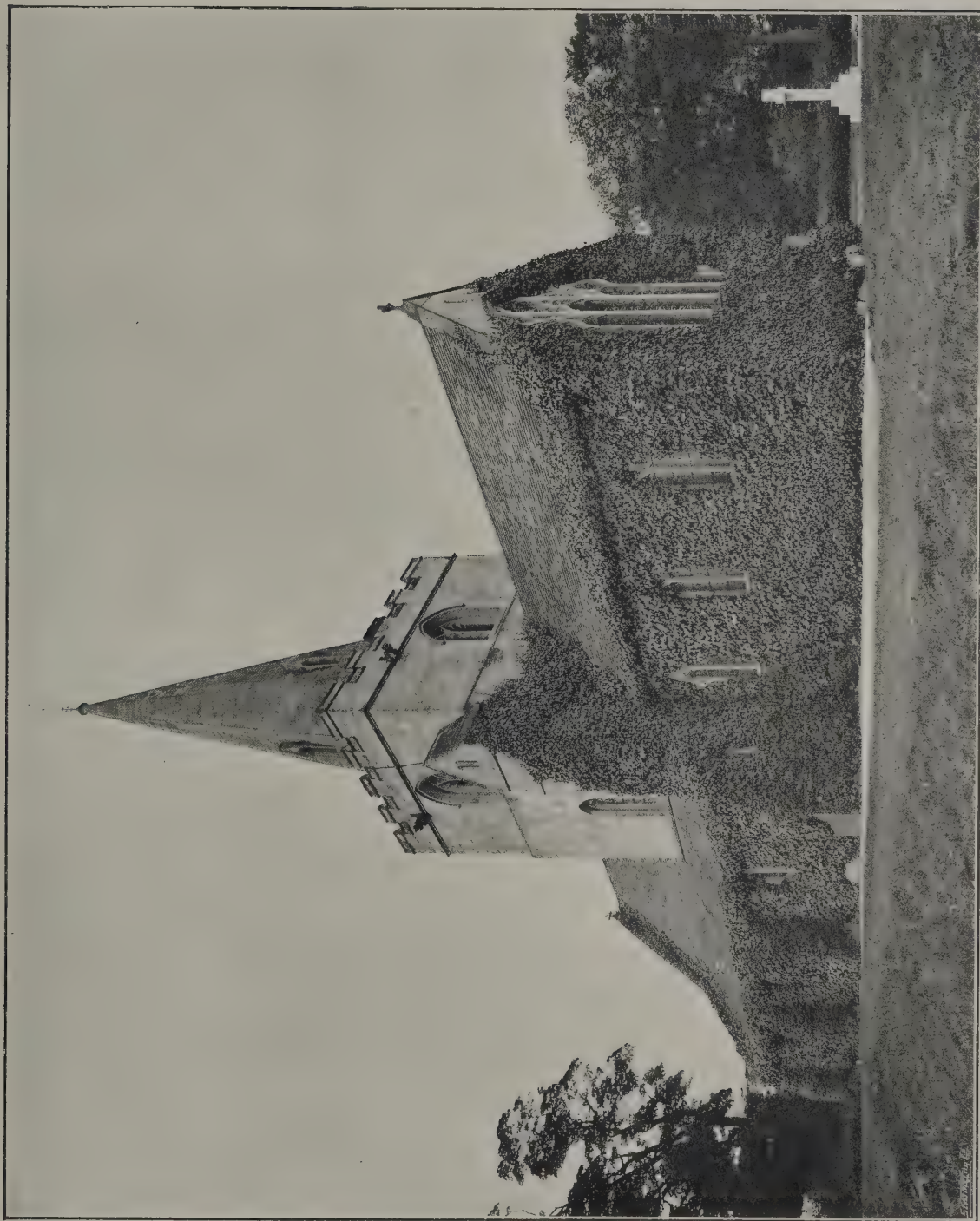
The walls are faced externally with Whitby stone, and red Dumfries stone is used for the columns of the arcades. The internal fittings are of oak. Accommodation is provided for about 160 worshippers. Mr. H. V. Milner executed the stained glass.

Church of St. Magnus, Bessingby.



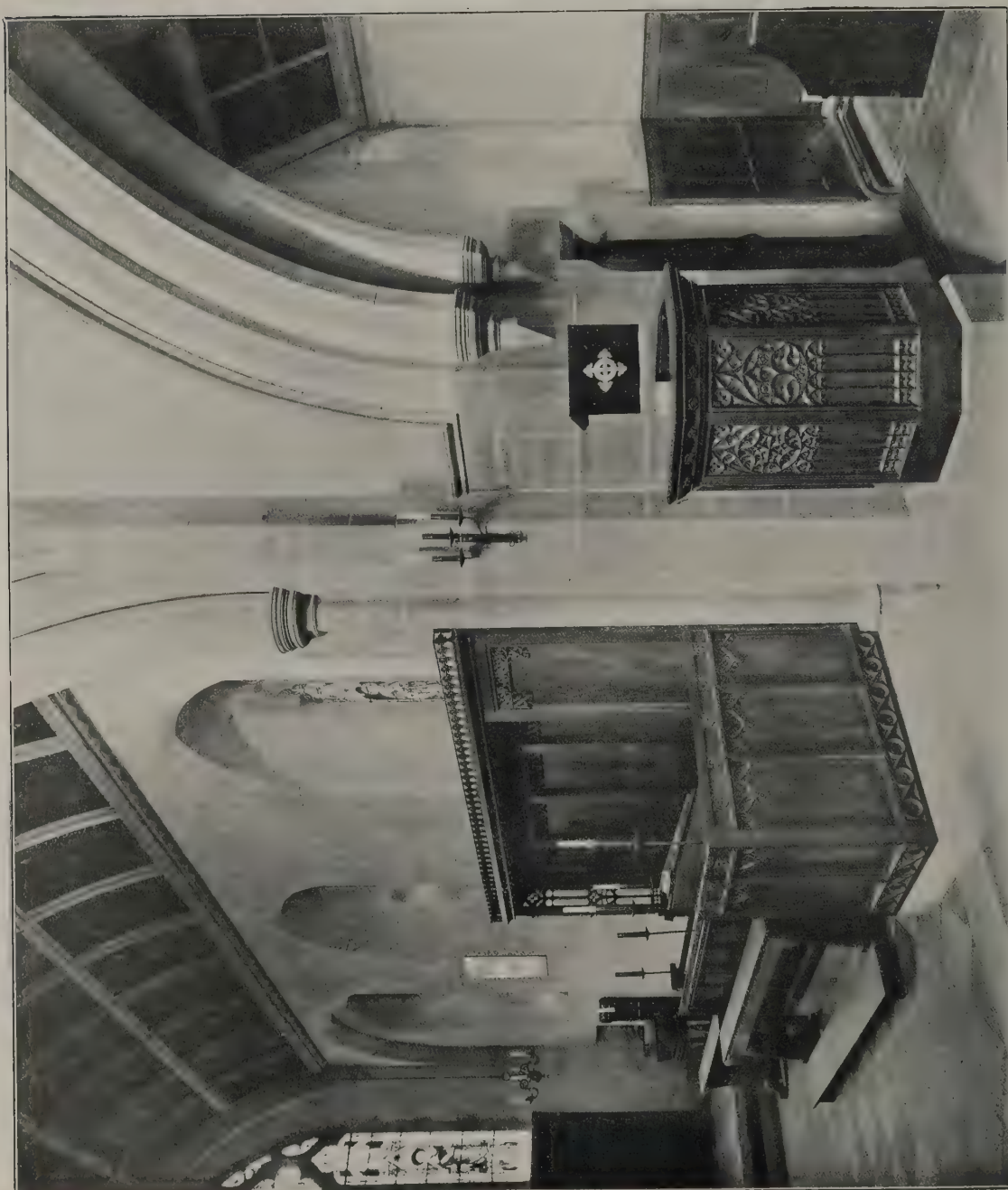
VIEW FROM NORTH-WEST

Church of St. Magnus, Bessingby.



VIEW FROM SOUTH-EAST.

Church of St. Magnus, Bessingby.



DETAIL OF PULPIT AND CHOIR STALLS.

Church of St. Magnus, Bessingby.



INTERIOR, LOOKING EAST.

Additions to Clapham Parish Church.



VIEW OF NEW CHANCEL, LOOKING NORTH-EAST.
(Particulars on page 93.)

Additions to Clapham Parish Church.



VIEW OF NEW CHANCEL, LOOKING INTO MORNING CHAPEL.

Additions to Clapham Parish Church.



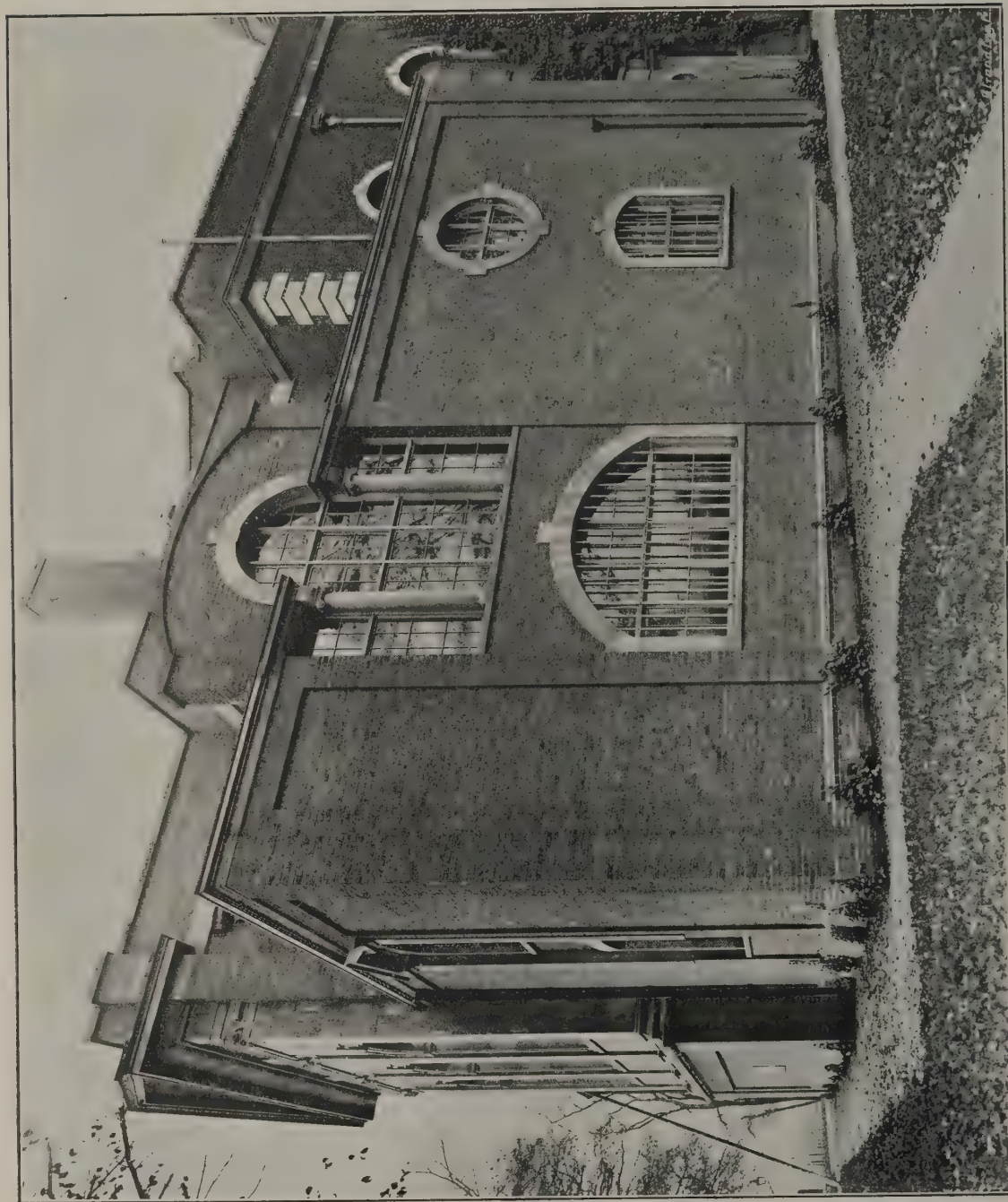
GENERAL VIEW OF NEW CHANCEL.

Additions to Clapham Parish Church.



THE EAST END OF THE NEW CHANCEL.

Additions to Clapham Parish Church.



VIEW OF NEW CHANCEL AND VESTRIES FROM NORTH-EAST.

Painted Panels for an Organ Case.

By Robert Christie.



These two panels were designed and painted by Mr. Robert Christie for an organ designed by Mr. Norman Shaw, R.A., and erected in Thurstaston Church, Cheshire. The panels are painted in oil upon a gold ground, and decorate the doors which stand open on each side of the pipes.

Christ Church, Port Sunlight.

William and Segar Owen, Architects.

CHRIST CHURCH stands almost in the centre of the village of Port Sunlight, Cheshire—the garden village which Messrs. Lever Brothers, Ltd., have erected for their workpeople close to the Sunlight Soap Works.

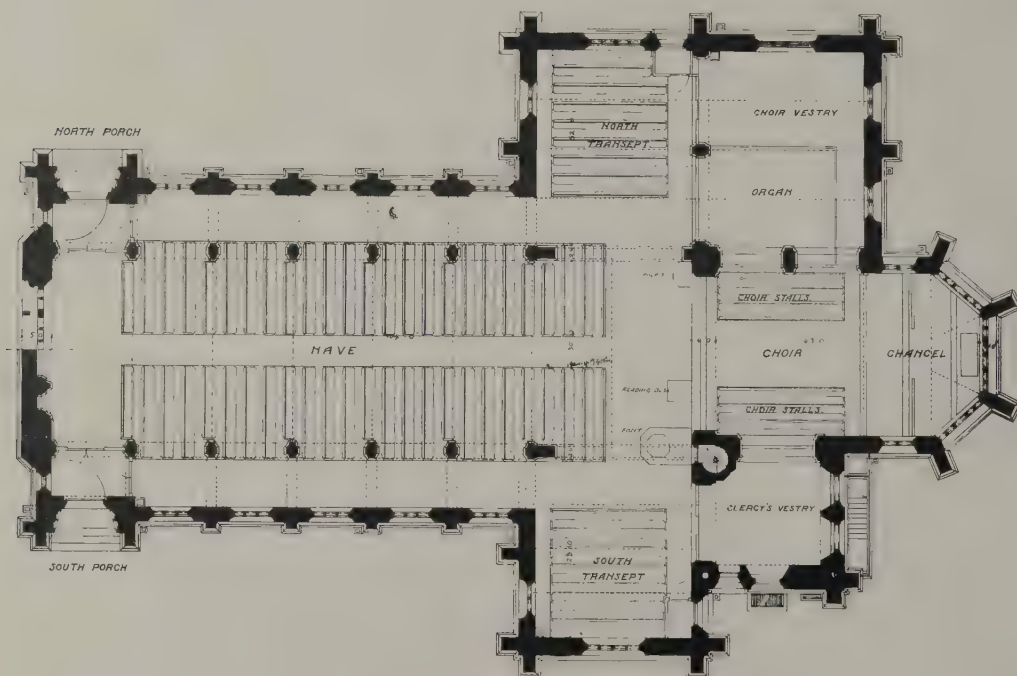
The plan of the building is simple, comprising a wide nave with chancel, transepts, and narrow side aisles. Designed in the Later Perpendicular style, with a certain amount of freedom in regard to details, it is built of local red sandstone from the Helsby Quarries. The roofs throughout are open timber, covered with brown Staffordshire flags. The paving of the aisles is in Sicilian marble. The flooring under the benches is in English oak.

The whole of the building work was executed by Messrs. Lever Brothers' building department; the organ cases, choir stalls, communion table, reredos, pulpit and reading desk having been

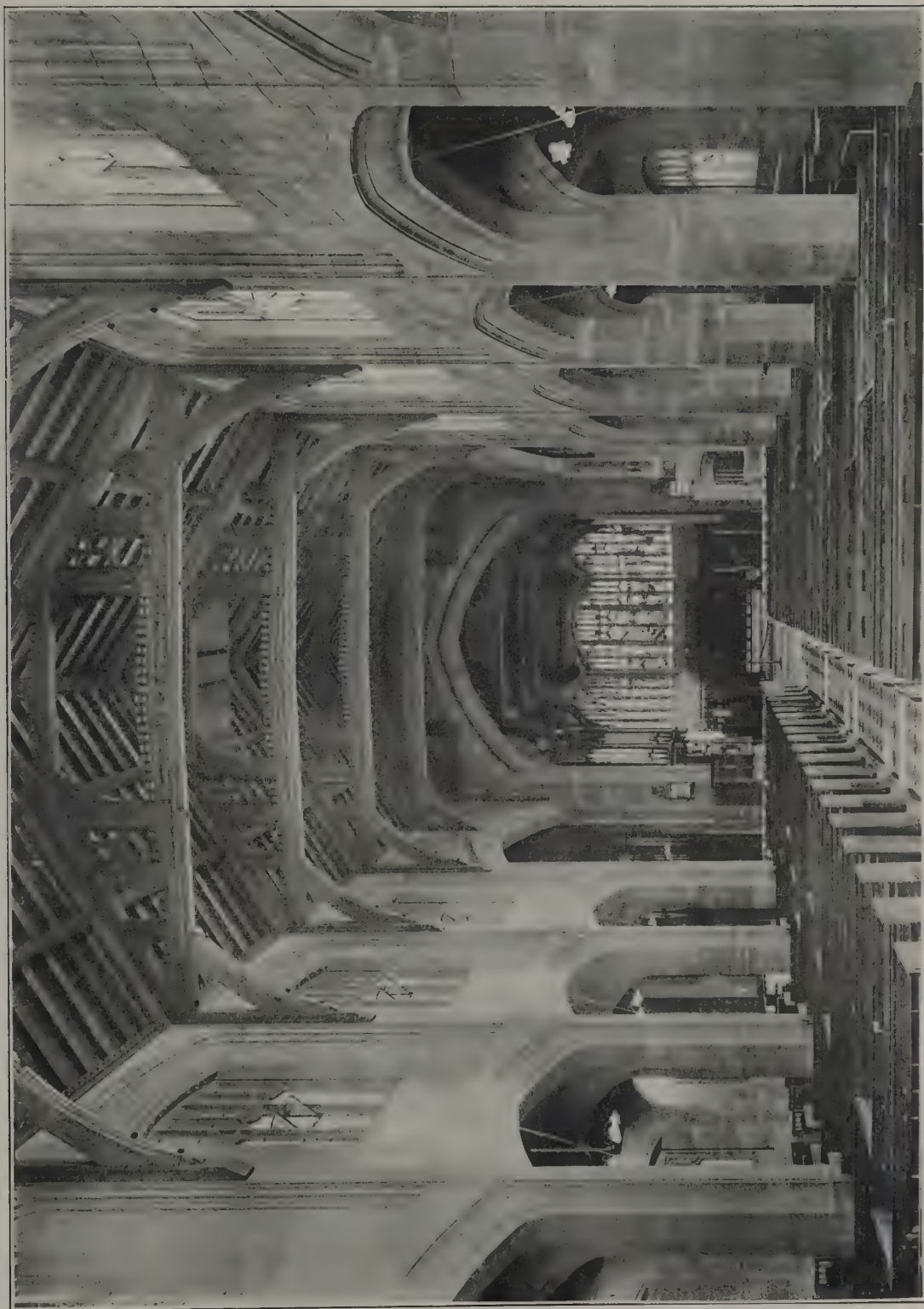
executed by Messrs. James Hatch & Sons, of Lancaster, and the principal wood-carving by Mr. C. J. Allen, of Lancaster. In the tower is hung a peal of eight bells, the tenor of which weighs 15 cwt. This work was executed by Mears & Stainbank, of London. The bells are as follows :—

		Cwt.	qr.	lb.	In.
Tenor (largest)	..	14	3	11	45
Seventh	..	10	2	12	40½
Sixth	..	9	0	24	37
Fifth	..	8	1	15	35½
Fourth	..	7	0	16	33
Third	..	6	0	9	31
Second	..	5	1	20	29
Treble (smallest)	..	4	3	19	28
Total	...	66	2	14	

The font and stone carving throughout was executed by Mr. J. J. Millson, of Manchester. The chancel windows are erected to the memory of Mr. and Mrs. Lever, the parents of the donor.



Christ Church, Port Sunlight.



INTERIOR, LOOKING EAST.

Christ Church, Port Sunlight.



VIEW FROM EAST,

Christ Church, Port Sunlight.



VIEW FROM SOUTH-WEST.

Christ Church, Port Sunlight.



THE CHOIR.

Monument to Canon Tinling in Gloucester Cathedral.

H. Wilson, Architect.



Slindon Church, Staffordshire.



GENERAL VIEW.

Slindon Church, Staffordshire.



INTERIOR, LOOKING EAST.

St. Peter's Church, Lowestoft.

E. P. Warren, F.S.A., F.R.I.B.A., Architect.

THE additions to the Church of St. Peter, Lowestoft, shown by the accompanying illustrations, consist of chancel with vestries and heating chamber on the south side, and a morning chapel with an organ chamber above it on the north side. The intention is to rebuild the church entirely when funds allow, as the existing building, which dates from 1832, is inadequate in accommodation and is not too well built. The new structure is of local red stock brick, quiet in colour, with dressed stonework of Casterton stone. The roof is covered with greenish-grey slates. The contractors were Messrs. Collins and Godfrey, of Tewkesbury, and the architect was Mr. E. P. Warren. The internal views show the reredos, which is the combined work of the architect, Mr. Anning Bell, and Mr. W. Dacres Adams. Mr. Anning Bell modelled in low relief and coloured the central panel of the Crucifixion, and the small panel below it, representing Christ walking upon the waters, St. Peter, and a ship containing the other apostles. Mr. W. Dacres Adams painted the panels in the wings, representing King David and

St. Edmund, the latter typifying East Anglia. Both Mr. Bell's and Mr. Adams's panels contain a certain amount of gilding; the general treatment of the reredos is in green and gold. The frame, with its carved ornaments, was executed and erected by Mr. T. E. Jago, of Edward Street, Vauxhall Bridge Road, London. The hangings were supplied by Mr. H. S. Ashwin, of Stoke-on-Trent. Messrs. Collins and Godfrey carried out the oak altar table, altar rails, and stalls. The large east window above the reredos is filled with glass by Mr. Christopher Whall. This window, the reredos, and the stalls are the gifts of the Charlesworth family. The internal roof is a barrel-vault in timber, and the portion for the new chancel is decorated in white with a simple ornamentation along the dividing ribs in red, green, and grey, etc. It is intended to extend a precisely similar roof over the nave, which is planned in one span, with low passage aisles carried by means of arches through the buttresses. The internal wall surfaces are plastered.

Slindon Church, Staffordshire.

Basil Champneys, B.A., Architect.

SLINDON CHURCH was built for the late John Charles Salt, Esq., the owner of most of the land in the neighbourhood. It is a daughter church of Eccleshall, where is the castle which was, until about 1868, the residence of the Bishops of Lichfield.

The stone used for the church is a very fine mottled sandstone, which was obtained from a disused quarry in the immediate neighbourhood. Mr. Bridgeman, of Lichfield, was the builder.

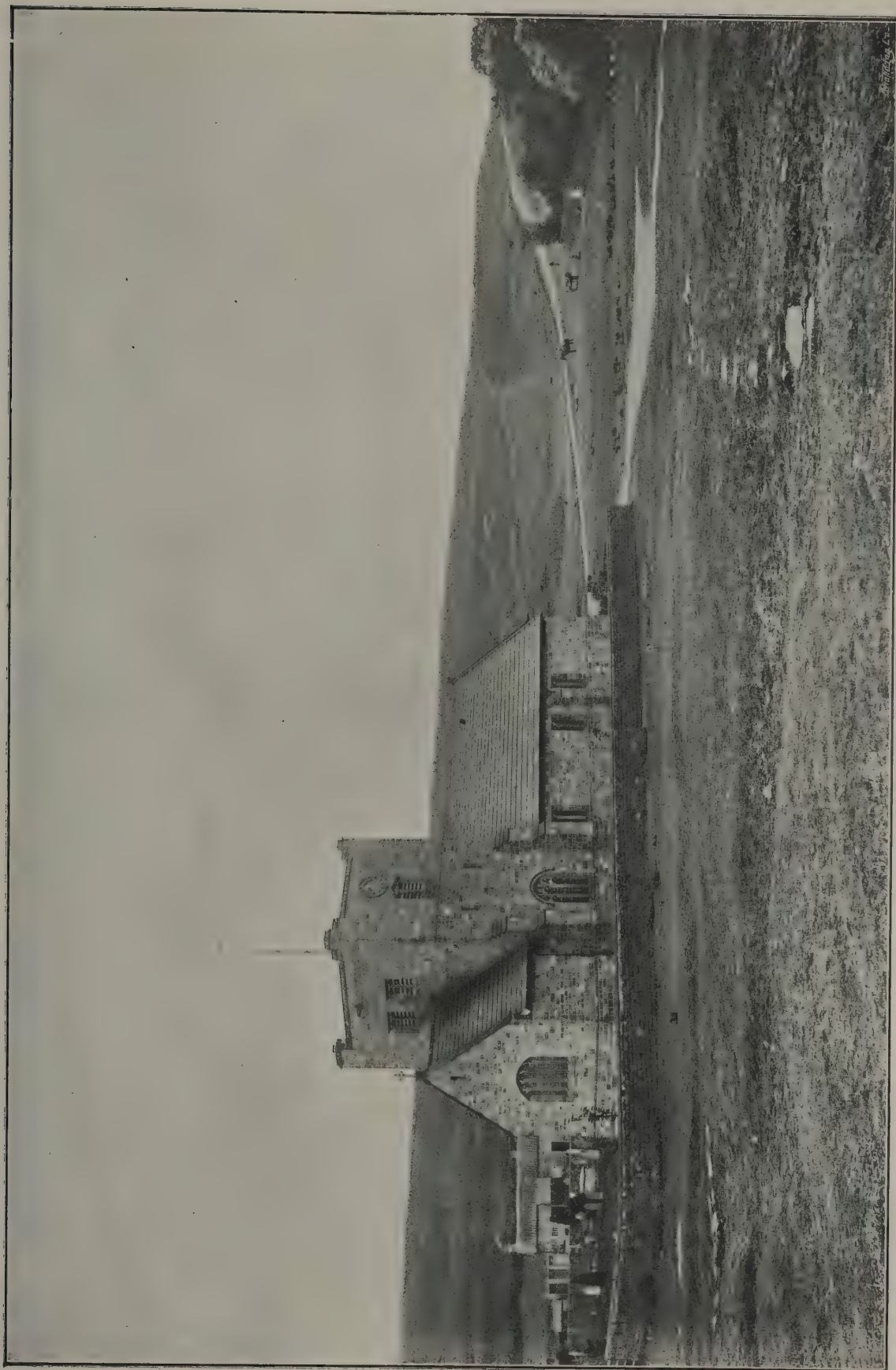
Goathland Church, Yorkshire.

Walter H. Brierley, F.S.A., F.R.I.B.A., Architect.

THIS church was built seventeen years ago to replace a plain barn-like erection, dated 1821, and is on the moors about twelve miles from Whitby. It accommodates 200 worshippers and cost £2,200, including seats, etc. Grit stone from local quarries was used for the walls,

and also for the roof covering, and local men executed the whole of the work. The qualities of simplicity, breadth, and sturdiness were felt to be especially required for such a bleak moorland situation, and were aimed at in the design.

Goathland Church, Yorks.



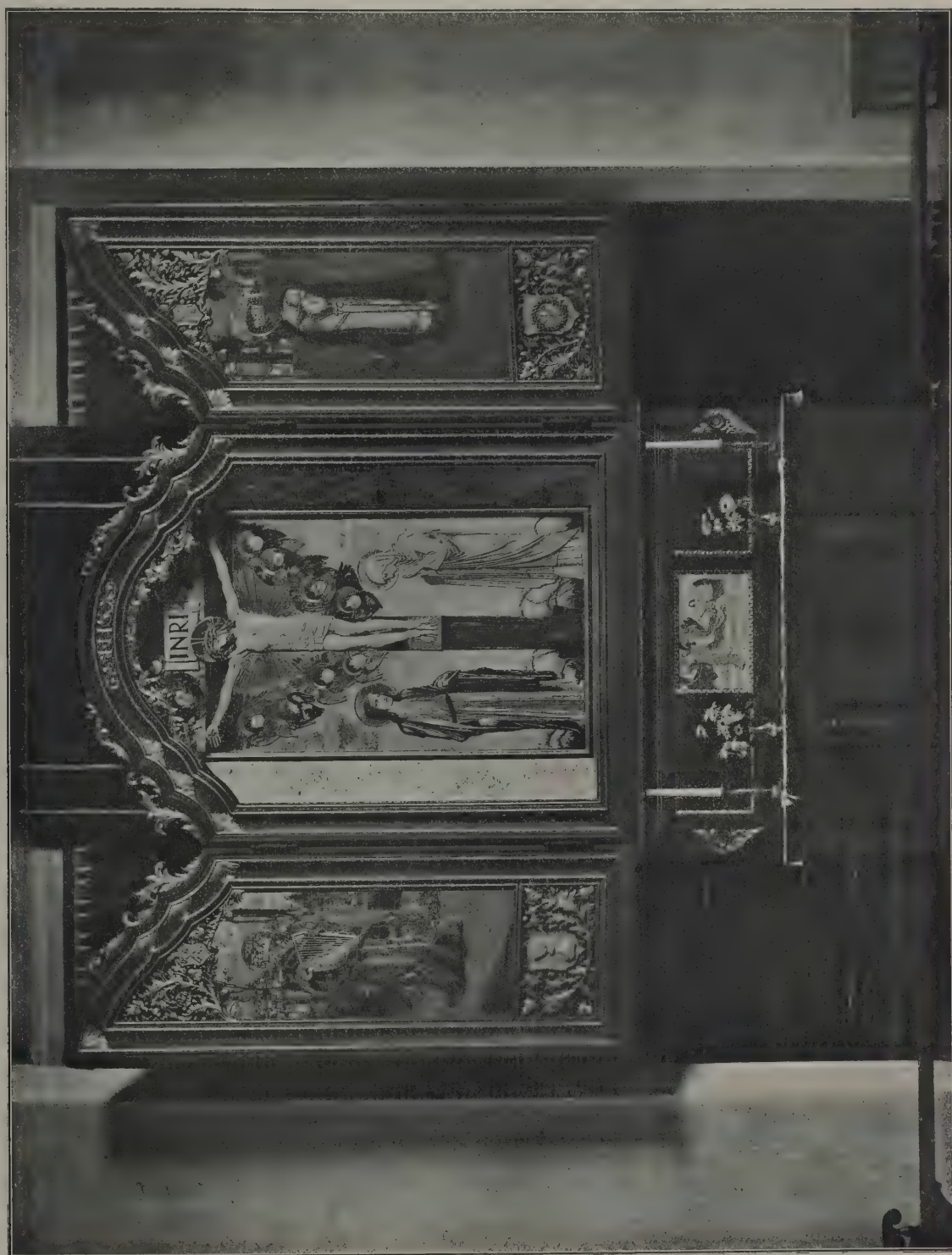
GENERAL VIEW.

Goathland Church, Yorks.



INTERIOR, LOOKING EAST.

St. Peter's Church, Lowestoft.

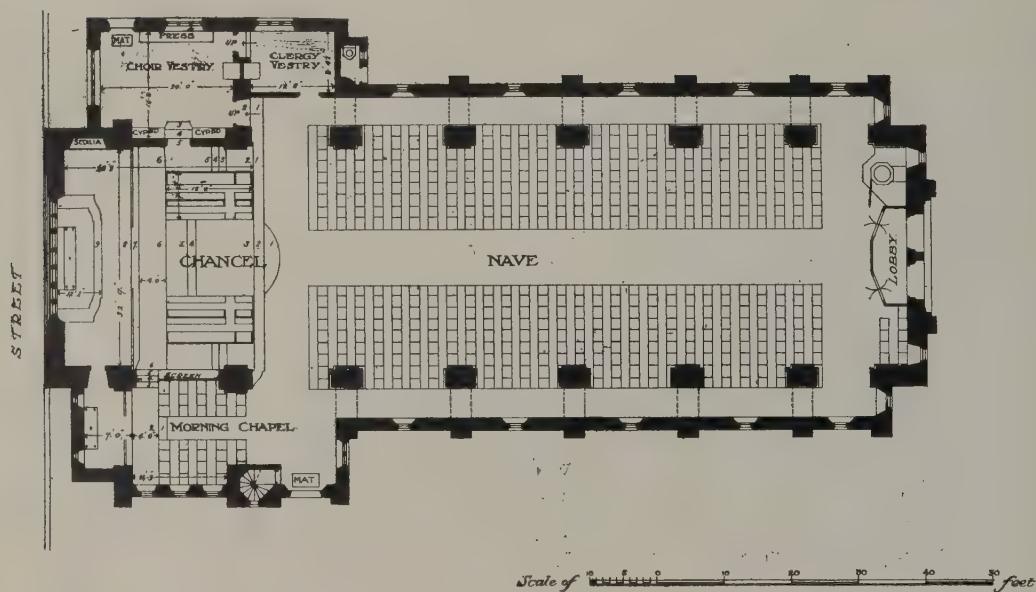


THE REREDOS.

St. Peter's Church, Lowestoft.



VIEW OF NEW CHANCEL, VESTRIES, ETC.



PLAN.
(Particulars on page 112.)

St. Peter's Church, Lowestoft.



THE CHANCEL.

Reredos in Chapel of St. Michael and St. George, St. Paul's Cathedral.

Mervyn E. Macartney, F.S.A., F.R.I.B.A., Architect.

THIS reredos was consecrated last St. George's Day by Bishop Montgomery. It was the joint gift of Lord Strathcona and Mr. Charles Waverley Brown. The reredos has been designed by Mr. Mervyn Macartney, Surveyor to the Fabric of St. Paul's, who has worked strictly in Wren's manner—the adjoining oak screen serving as a model. The height of the order employed was settled by the old carved pillars which have been used. These are copies of the wreathed columns in the Bishop's Throne in the choir of the cathedral, which were carved by Grinling Gibbons. Capitals had to be provided, and these were carved by Mr. Esmond Burton, who also executed the carving in the bed-moulding of the

pediment. The two urns, joined in pairs, were the work of Messrs. Rutland and Murphy. Mr. Murphy, senr., carved the enrichments of the entablature. In the centre part of the reredos, the focal point of the design, are groups of ornaments—cherubs' heads with wings, light hanging swags of flowers and fruit, long side pendants also with the heads of *amorini* wreathed in flowers—which give a unity to the design. This rich carving frames a panel with a rounded top. At the bottom a smaller panel is introduced, on which is deeply carved and undercut the monogram of the Most Noble Order of St. Michael and St. George, SSMG, surrounded with reeds and primulas. This centre carving is the work



DETAIL OF ALTAR RAIL.

Chapel of St. Michael and St. George, St. Paul's Cathedral.



THE REREDOS.

Chapel of St. Michael and St. George, St. Paul's Cathedral.



DETAIL OF UPPER PART OF REREDOS.



CHERUBS' HEADS AND ENRICHMENT OVER CENTRE PANEL.

Chapel of St. Michael and St. George, St. Paul's Cathedral.



FIGURES ON PEDIMENT OF REREDOS.

of Mr. Abraham Broadbent, who also carved the two figures on the curved pediment. It is hoped at some future time to have a third figure, standing on the centre of the pediment. Messrs. Maides and Harper were responsible for the entire construction of the reredos. The late Sir Donald Currie was the donor of the marble steps on which it stands. It was his desire that the marble used should come from Africa, and it was this wish that determined Mr. Macartney in the

employment of Numidian red and yellow marbles. These steps were executed by Messrs. Farmer and Brindley. The altar rail, which is of bronze gilt, is carried by four richly-modelled pedestals. Little heads are introduced with falling flowers, and plain panels in the middle bearing the monogram. This work was carried out by Mr. Bainbridge Reynolds, who is also executing the floor memorials and the enamel plates of the Order.

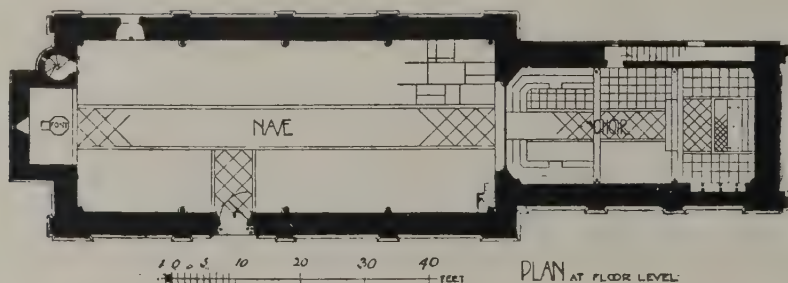
Church of the Ascension, Malvern Link.

Walter Tapper, A.R.I.B.A., Architect.

THIS building is a chapel of ease for the parish of Malvern Link, and has been erected as a memorial to the late Archdeacon Livingstone by his widow. It is Early English in character. The walls, 3 ft. thick, are of Guiting stone with inside dressings of Bath stone. The roof is covered with Colley Weston slates. The special feature of the church is a combination of triforium and clearstory running completely round the building. There are no windows at the ground level, the interior being lighted by clearstory lancet windows. The vestries are below the chancel, the ground falling towards the east. At the east end the three lancet windows contain a representation of the Ascension, the glass for which was executed by Mr. Victor Milner. Below them is a triptych depicting the Child Christ on the knee of His Mother, with four attendant worshippers, and in the six other panels are figures of Saints Patrick, Etheldreda, Hugh, Edmund the King, Frideswide, and the Venerable Bede. This is the work of Sister Catherine Ruth, of the All Saints' Community, Margaret Street, London.

The chancel is separated from the church by a wrought-iron screen carrying at the top six

angels bearing shields with emblems of the Passion. On the rood beam is an oak crucifix with figures of St. Mary and St. John, carved at Ober Ammergau. The pavements of the chancel and baptistery are of black and white marble, the nave of stone with wood blocks under the choir seating. The pulpit and lectern are of oak. The sculpture on the face of the tower at the west end represents the Ascending Lord in the act of parting benediction, with attendant angels, and was executed by Messrs. Farmer and Brindley, London. The baptistery occupies the ground floor of the tower, the font being of dark grey marble; the cover is of copper, with a silver dove in relief above. On the arch above, carrying the organ gallery, is a sculptured figure, St. Michael victorious. The organ was built by Mr. Hunter, of Clapham, London. In the belfry over the organ loft are two bells, and a sanctus bell is fixed in a turret over the chancel arch. These were supplied by Messrs. Taylor & Co., of Loughborough. The heating and ventilating were carried out by Messrs. Haden & Sons, of Trowbridge. Messrs. Stephens, Bastow & Co., Ltd., were the builders.



Church of the Ascension, Malvern Link.



VIEW FROM WEST.

Church of the Ascension, Malvern Link.



INTERIOR, LOOKING EAST.

Church of the Ascension, Malvern Link.



THE FONT.

Church of the Ascension, Malvern Link.



THE EAST END.

New Church, Kempley, Gloucestershire.

A. Randall Wells, Architect.

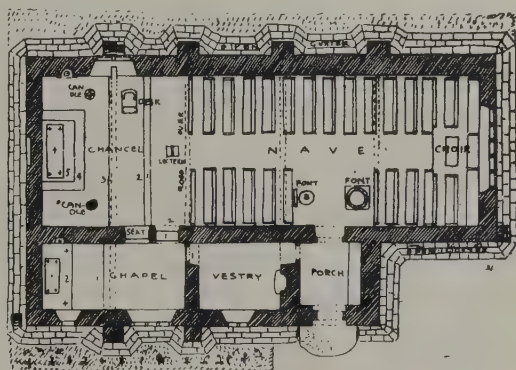
KEMPLEY lies about six miles to the south of Ledbury, and eight miles to the north-east of Ross. It stands on high land and has an uninterrupted view of the Malvern Hills to the north. The new church was built by Lord Beauchamp for the greater convenience of the parish, the old church, well-known for its eleventh-century paintings, lying some little distance out of the modern village, and at a lower level, and subject to flooding during the winter months. Some of the foundations of the new church had been put in, under Lord Beauchamp's direction, before Mr. Randall Wells was asked to design a church to fit upon them as nearly as possible, fulfilling certain requirements of his lordship that there should be no east window, that most of the lighting should be from the west end, and that the eaves should be kept low. The work was done without a contractor, and the labour was mainly local, assisted by masons who had previously worked with the architect.

The stone used was from the Forest of Dean quarries, about seven miles distant. The walling is of the usual rough character adopted in the district, with quoins as little wrought as present-day masons' training will allow. The roof timbers were of oak cut on the estate and used green; the covering of stone tiles diminishing from a length of 5 ft. at the eaves to 1 ft. at the ridge. The bulk of these slates were quarried by the workmen from a piece of land hired in the Forest of Dean, stone tiling having fallen into disuse in the district.

The stone relief of the Crucifixion on the outside of the east wall and the panel of the Virgin and Child in the porch were carved from

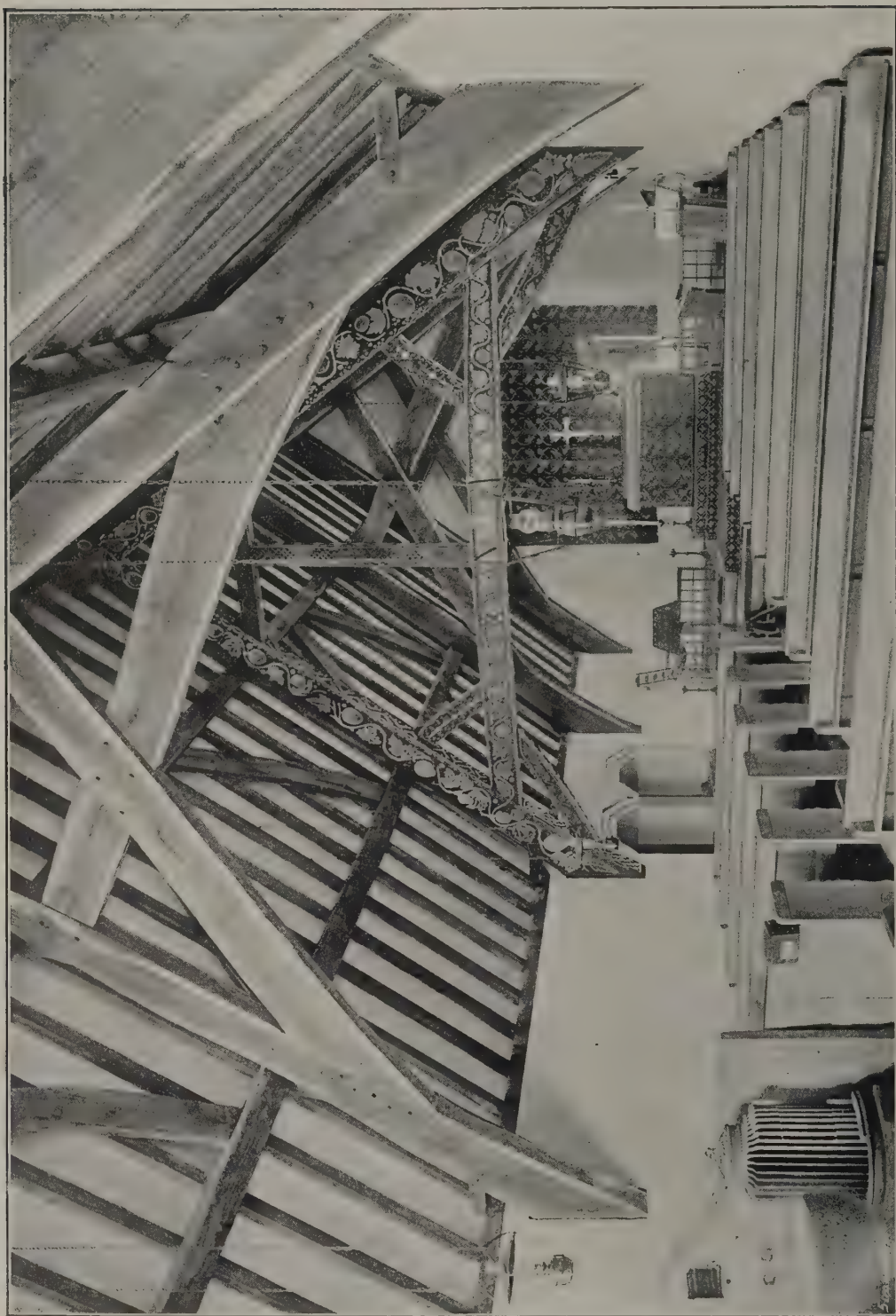
the architect's designs by men in the employ of Mr. Laurence Turner, while the relief over the entrance was cut by the architect himself. The wrought-iron casements, of a special flat-welded section, were made and the glazing done by Mr. W. Smith, of London, N.W., the glass used being some old Dutch glass of a horny appearance, similar to that which can still be seen in English cottage lights, with old flat leads and bands. The seating, the prayer desk, the rails and the altar were designed by the architect and made by the Gloucester Joinery Co. in English oak. The lectern was made by Mr. Ernest Barnsley; and candelabra for the chancel and a pair of iron candlesticks for the chapel were supplied by Mr. Ernest Gimson. The edges of the wood principals were ornamented by the carpenters with draw-knife and chisel in the traditional village manner. The pattern was gouged and cut into the oak by the architect, so that it could be easily repainted by the village painter. After the gouging the whole principal was given a thin coat of ivory black; the pattern was then grounded in with broken white, and the colours filled in on top. The colours used were Chinese vermilion, ruby madder, golden ochre, chrome yellow, chrome green, permanent blue, and indigo.

The figures on the beam—Christ, St. Mary and St. John—were carved in pine by Mr. David Gibb, who is probably the only ship's figure-head carver left in London. These were painted with the beam, but on their completion were removed by order of the Bishop of Gloucester, who at the same time had a canopy (given by Lord Beauchamp) taken from over the altar.



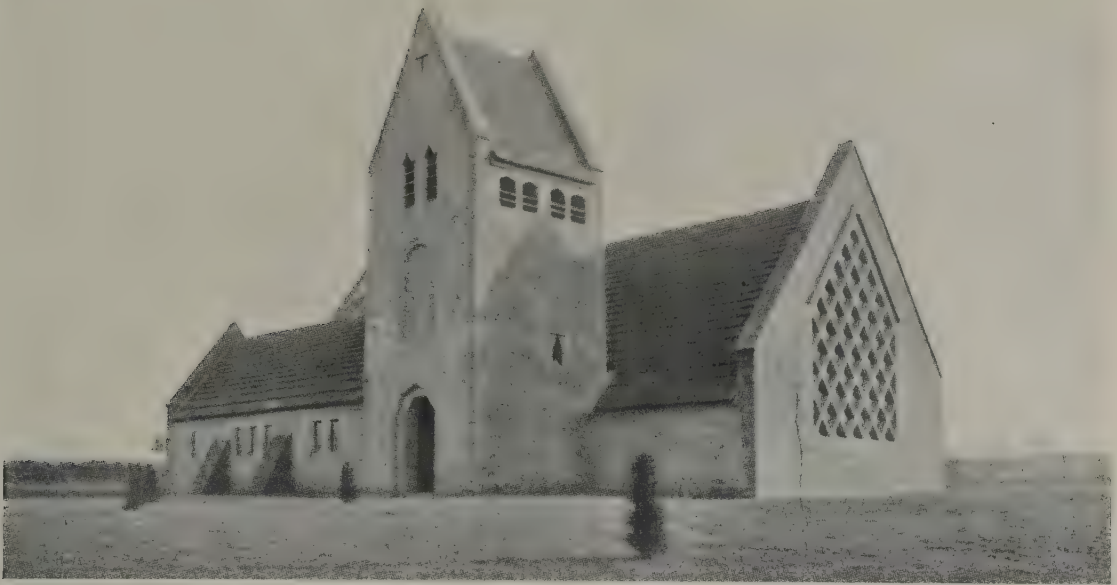
PLAN.

Kempley Church, Gloucestershire.



INTERIOR, LOOKING EAST.

Kempley Church, Gloucestershire.



VIEW FROM NORTH-WEST.



VIEW FROM SOUTH-EAST.

St. Paul's Church, Ealing, London, W.

Hall-Jones and Cummings, Architects.

THIS church has been erected in the south-west district of Ealing. Having regard to the desired economy in outlay, it was essential that the design should be of simple character; but this is relieved by the tracery of the windows, and as there is no clearstory the aisles are unusually lofty and give a dignified effect to the interior.

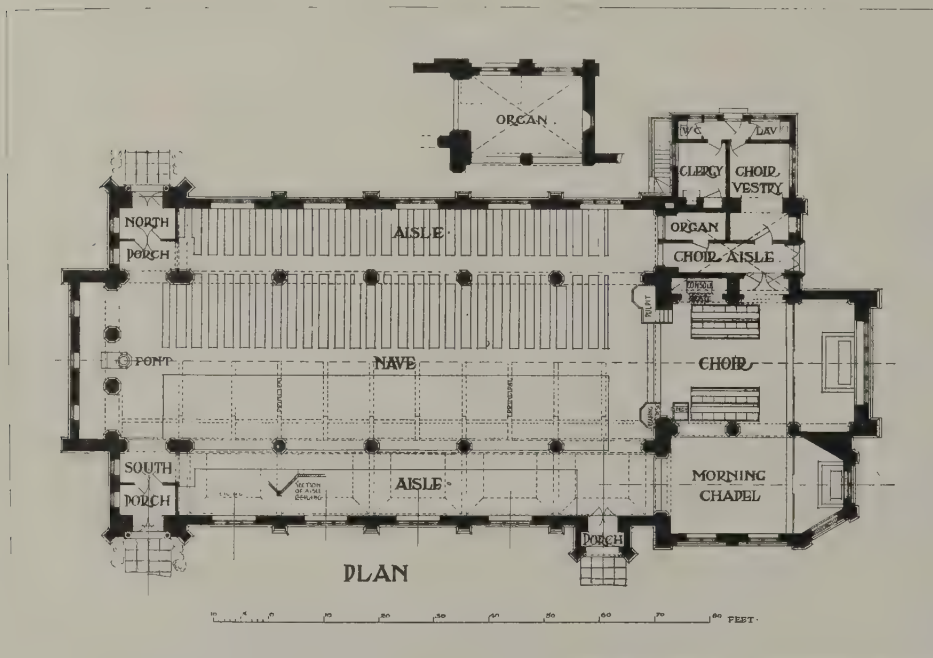
The church is faced externally with yellow bricks and Bath stone dressings, and finished internally with similar stone and grey Siripite plaster. The walls of aisles and chapel are panelled to a height of 12 ft. and distempered an olive-green colour, the east wall of the chapel

being treated more elaborately. The pulpit, reading desk, and choir stalls are of oak, the remainder of the joinery being of pitch-pine.

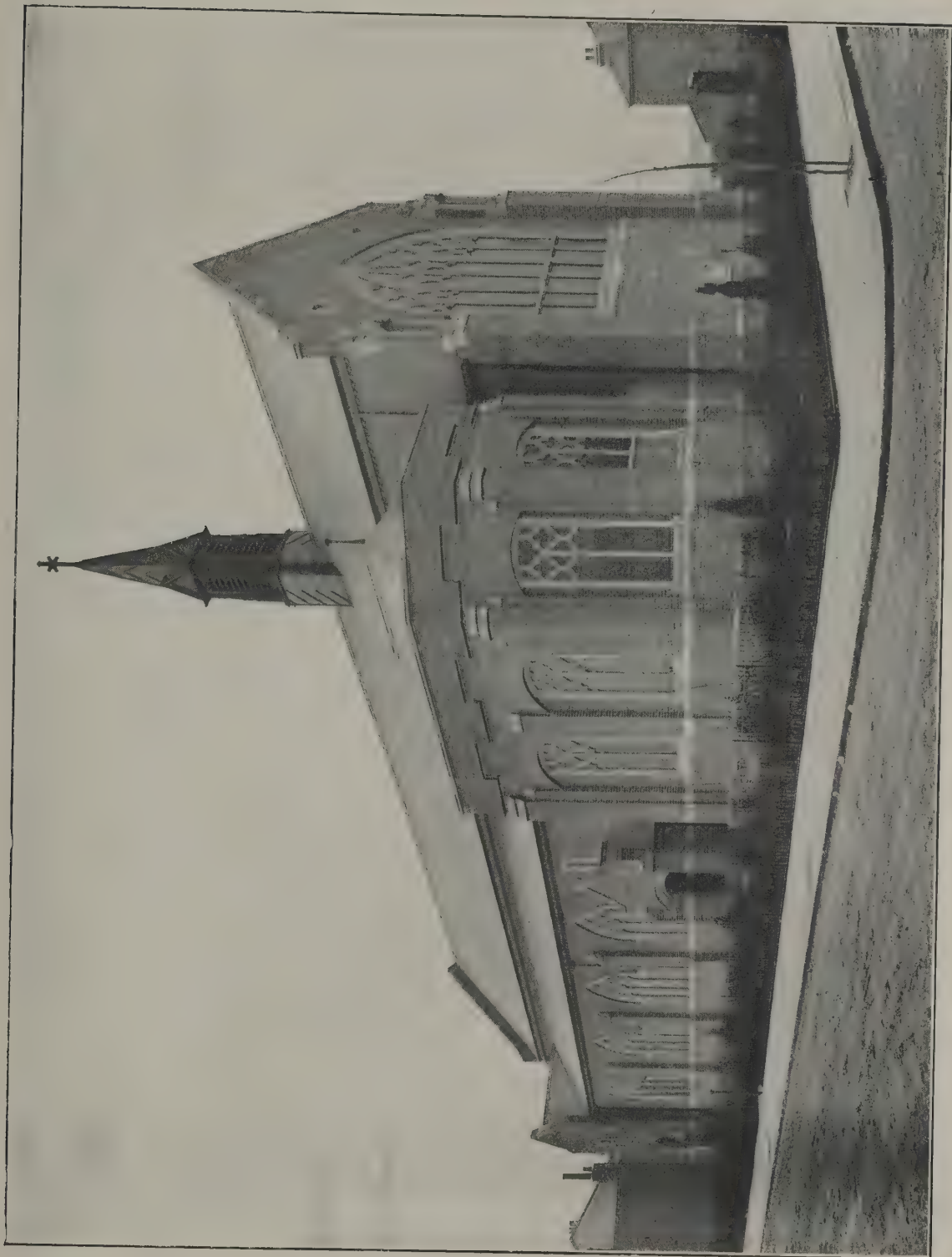
The church is heated by steam radiators, and fresh-air inlet ventilators are arranged in conjunction with these, the foul air being extracted by means of a fan in the flèche.

The seating accommodation of the church is 800, and the total cost amounted to about £9,000.

The builders were Messrs. T. H. Kingerlee & Sons, of Oxford, the glass was executed by W. Smith, heating and ventilation by Russell & Co., and electric lighting by R. H. & J. Pearson.



St. Paul's Church, West Ealing.



VIEW FROM THE SOUTH-EAST.

St. Paul's Church, West Ealing.



INTERIOR, LOOKING EAST.

Church of St. Chad, Longsdon, Staffordshire.

Gerald C. Horsley, F.R.I.B.A., Architect.

THIS church has been erected through the munificence of the family of the late Mr. John Robinson, of Westwood, Leek, chiefly as a memorial to him, and as fulfilling a cherished wish that a church should be built on this spot, near his own home. The stone used for the walling was quarried in the parish, while that for the window jambs and tracery, the piers and other dressings, came from Alton, between Leek and Uttoxeter. Some of the more exposed strings and

weatherings are of Roche stone, and for the spire Stanton stone was used. The interior roofs are of red deal, and the seating and other woodwork in the building is of oak.

Mr. Thomas Grace, of Leek, was the builder, and Mr. R. Brealey, of Leek, acted as clerk of the works.

The white and green altar-frontals were designed by Mr. Horsley and worked by Mrs. Warren, wife of the Rev. S. Percy Warren, vicar of the parish.

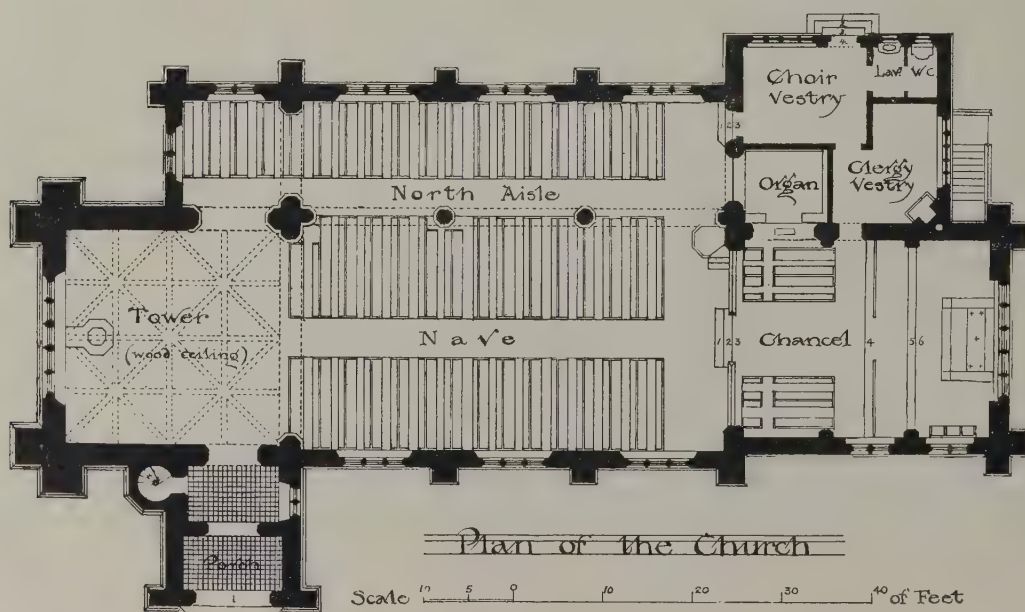


THE NAVE, LOOKING EAST.

St. Chad's Church, Longsdon, Staffordshire.



VIEW FROM SOUTH-EAST.



St. Chad's Church, Longsdon, Staffordshire.

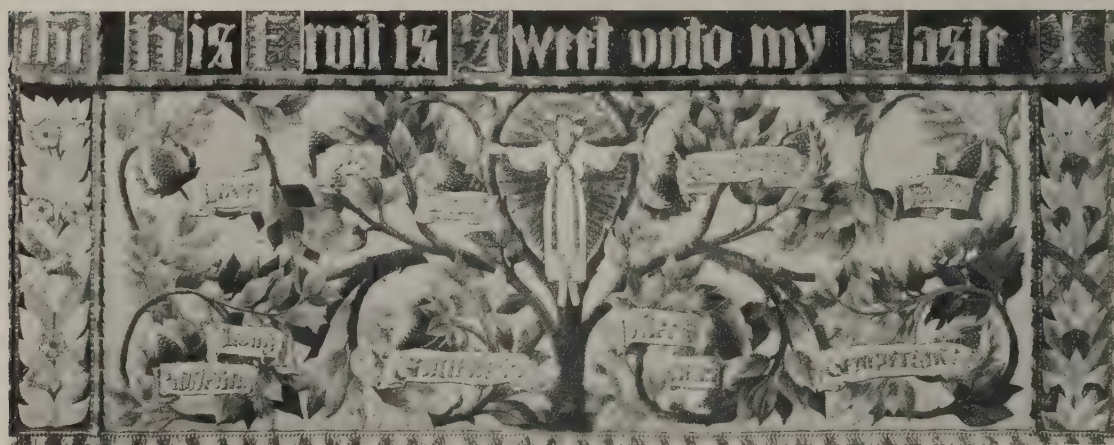


VIEW OF CHANCEL AND NAVE.

St. Chad's Church, Longsdon, Staffordshire.



THE WHITE ALTAR FRONTAL.



THE GREEN ALTAR FRONTAL.

Choir Screen and Altar, St. Giles's Church, Dorset.

The late G. F. Bodley, R.A., Architect.

IN the Church of St. Giles, Dorset, the late Mr. Bodley displayed a remarkable amount of skill in transmuting a bald modern parallelogram into an interior of great interest. The external walls were maintained, but two arcades were

inserted so as to create aisles, and the church was screened, furnished, and decorated in the architect's characteristic manner. The elaborate reredos, the hangings and furniture of all kinds, received Mr. Bodley's invariable and minute care.

Choir Screen and Altar in St. Giles's Church, Dorset.



Photo : Cyril Ellis.

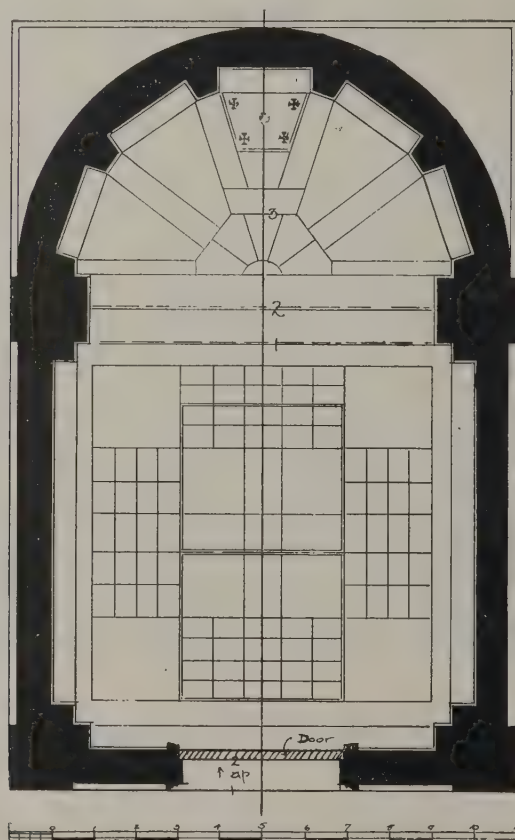
Mausoleum in St. Mary's Cemetery, Kensal Green, London, W.

C. H. B. Quennell, F.R.I.B.A., Architect.

ST. MARY'S CEMETERY is the Roman Catholic portion of Kensal Green. Here has been erected a mausoleum of the late J. D. Campbell's family. It takes the form of a memorial chapel, and is built on the substructure of an ordinary underground vault, access to the latter being gained by removing slabs in the floor of the chapel. The walls of the mausoleum are of thin red T.L.B. facing bricks, with Portland stone dressings. Internally the walls and floor are covered with marble to the height of the springing of the domes. Devonshire marbles were used. The larger wall surfaces are of grey clouded Petitor, light in tone, the vertical divisions and angle piers being in dark Ashburton of rather warmer grey. The capping under the domes is in red Ogwell. The floor is mainly in greys with warm yellow clouded Petitor to the steps, and some small pieces of red dotted about. The domes internally are covered with gold glass mosaic with a blue line around at the level of the tops of the

pendentives. The glass windows are the work of Mr. Paul Woodroffe, the subject of the one in front being the Resurrection, and those at the sides having the Lamb and the Pelican as the point of interest in the design, the main portions of which are floral in character. Mr. Woodroffe not only designed but also carried out the whole of these windows, with the exception of the firing and leading.

The general contractor was Mr. George W. Hart, of Hampstead. The mason's work was carried out by Tildesley, Shepherd & Mabson, of Paddington; domes cast in concrete and covered with copper by Messenger Brothers, of Hounslow; cross on top of dome by Ramsden & Carr, of Fulham; entrance door (framed in oak and sheathed with copper, the panels being glazed) by the Lambeth Guild of Handicrafts; marble supplied and fixed by A. W. Blackler & Son, of Torquay; gold glass mosaic on interior of domes by the Art Pavements & Decorations, Ltd.



PLAN.

Mausoleum, St. Mary's Cemetery, Kensal Green.



THE INTERIOR.

Mausoleum, St. Mary's Cemetery, Kensal Green.



FRONT ELEVATION.

Mausoleum, St. Mary's Cemetery, Kensal Green.



SIDE VIEW.

Church of the Good Shepherd, Sion Mills, Co. Tyrone, Ireland.

W. F. Unsworth, F.R.I.B.A., Architect.

THE problem to be solved in this church was to provide accommodation for a large congregation at a comparatively small sum, and the most practical solution appeared to be the omission of the nave arcades. This naturally suggested the Romanesque treatment that has been adopted. It was considered that this style was in keeping with the traditions of the early Church in Ireland.

The church seats 350 persons. The choir and organ are placed in the west gallery, leaving the whole of the chancel free. The chancel is raised 3 ft. 6 in. above the level of the nave, and is entirely paved with Devonshire marbles.

The church is faced externally with local

coursed rubble with Bath stone dressings. The roof is covered with Precelly green slates, the brown and green tones of which harmonise with the colour of the local stonework.

The architect was Mr. W. F. Unsworth, F.R.I.B.A. (Messrs. Unsworth, Son & Triggs), of Petersfield, Hants. The builders were Messrs. J. Ballintine, Ltd., of Londonderry. Messrs. E. Luscombe & Son, of Exeter, executed the stone, marble, and mosaic work; the Well Fire Co., Ltd., of London, supplied the electric light fittings; Thomas Elsley, Ltd., of London, the door furniture, locks, etc.; Davies Bros., of Portmadoc, the roofing slates; and Musgrave & Co., Ltd., of Belfast, the heating and ventilating apparatus.

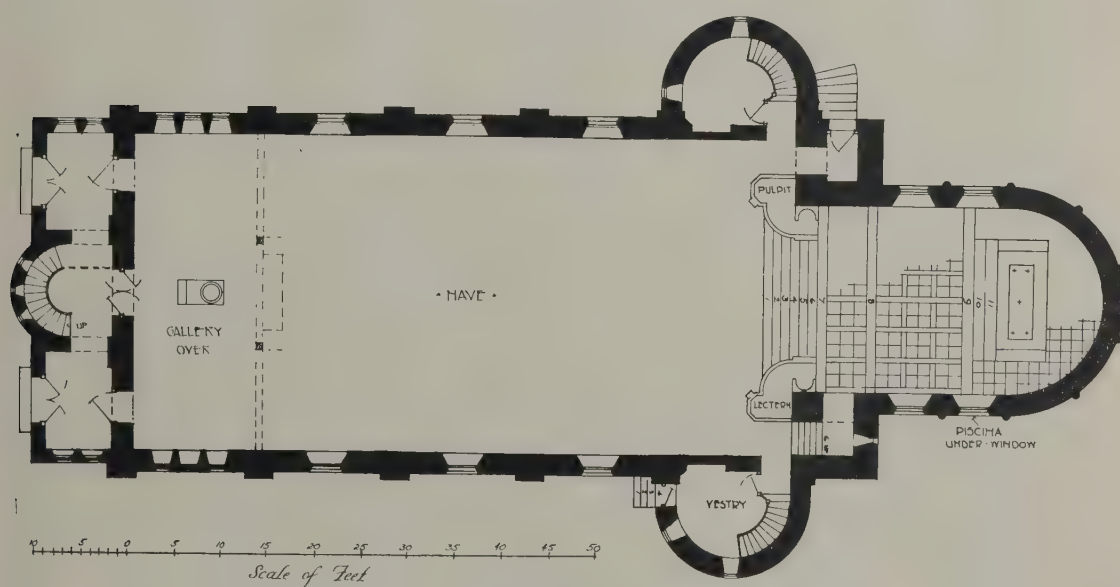


VIEW FROM THE SOUTH.

Church of the Good Shepherd, Sion Mills.



VIEW FROM THE NORTH-WEST.



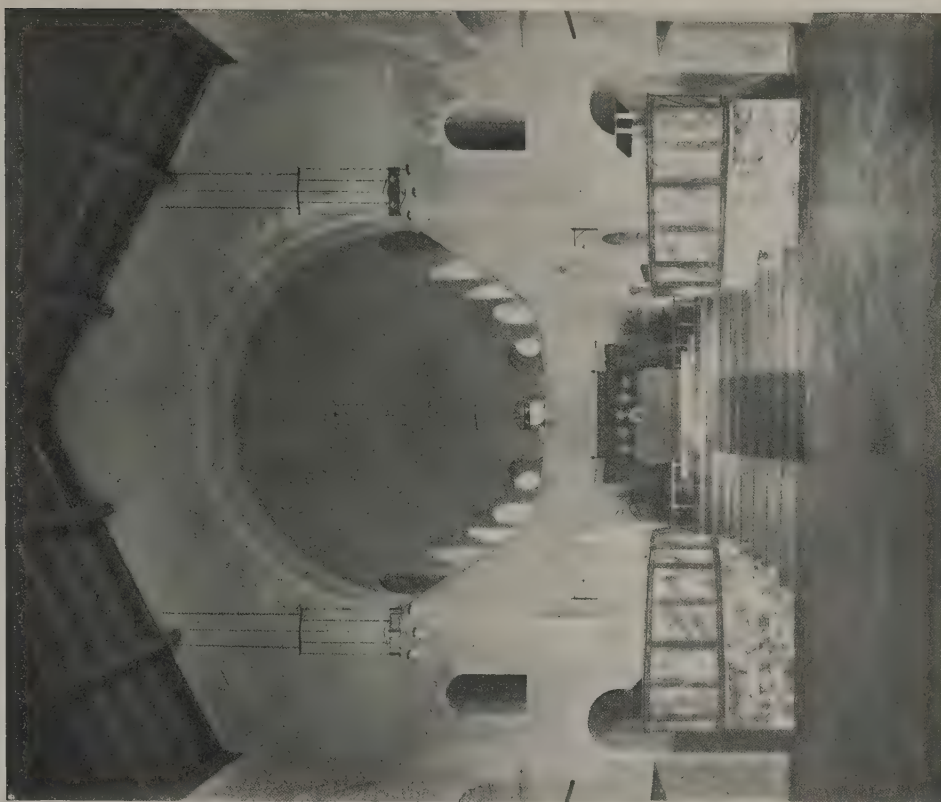
PLAN.

Church of the Good Shepherd, Sion Mills.

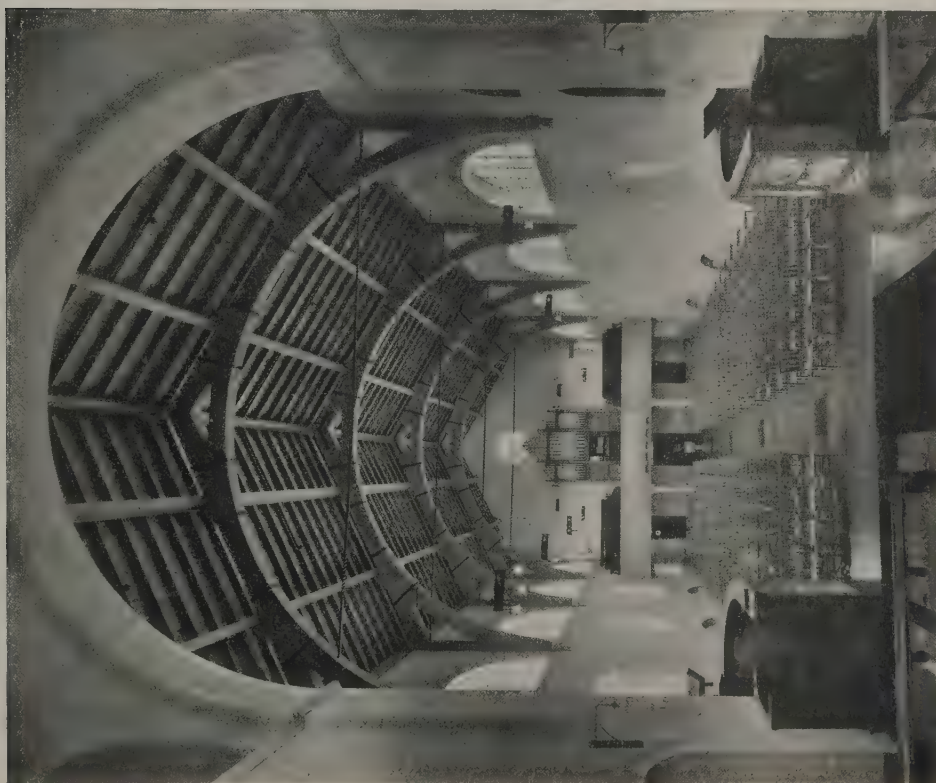


VIEW FROM THE EAST.

Church of the Good Shepherd, Sion Mills.



INTERIOR, LOOKING EAST.



INTERIOR, LOOKING WEST.

Giggleswick School Chapel.

T. G. Jackson, R.A., Architect.

THIS chapel is built in a romantic position on a projecting knoll of millstone grit that crowns a spur of the hills overhanging the school and village of Giggleswick. It was a condition of the design, suggested by the donor's experience of the East (especially in the exploration of Palestine), that the building should include a dome. It was also the wish of the donor (Mr. Walter Morrison) that the building should be finished and furnished in every respect from the beginning, leaving no room for subsequent intrusion of possibly unsympathetic work. The chapel, therefore, affords an instance of a building in which every detail, not only of construction but of decoration and furniture, has been completed at once, and designed by the same hand or under the same direction.

The plan is that of a Latin cross with a dome over the intersection of the four arms. There are narrow aisles opening to the nave by an arcade of three arches on each side. At the west end is an ante-chapel, and in the angles formed by the

intersection of the four arms of the cross are four turrets, which serve for abutment to the four great semicircular arches on which the dome rests. Between these arches—which are, in fact, stone vaults with soffits 10 ft. wide—the pendentives gather over to support the stone ring which carries the drum—octagonal outside and circular inside, pierced by eight windows and ornamented by arcading—from which springs the dome, surmounted by a lantern.

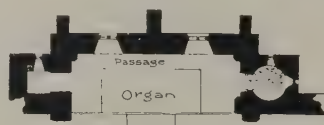
The dome is constructed on a novel method, with interlocking blocks of terra-cotta, invented and made by Mr. Pulham, of London and Broxbourne, with a backing of concrete. With these blocks and some additional contrivance it was found possible to build the dome without centering. The outside of the dome is of timber covered with copper. The four main roofs are laid with cast lead, and the aisles and ante-chapel are covered with green Elterwater slates.

The walls are of millstone grit, quarried on the spot, faced externally with yellow Idle sandstone

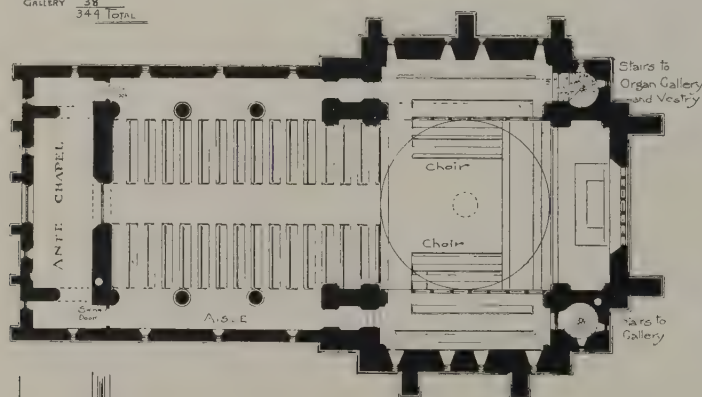
GIGGLESWICK SCHOOL CHAPEL

Scale of Feet 0 10 20 30 40 50 60 70 80 90 100

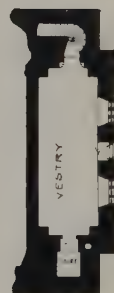
ACCOMMODATION	
NAVE	210
CHOIR	38
TUNNELS	28
GALLERY	38
Total	344



PLAN of ORGAN GALLERY



PLAN of GALLERY

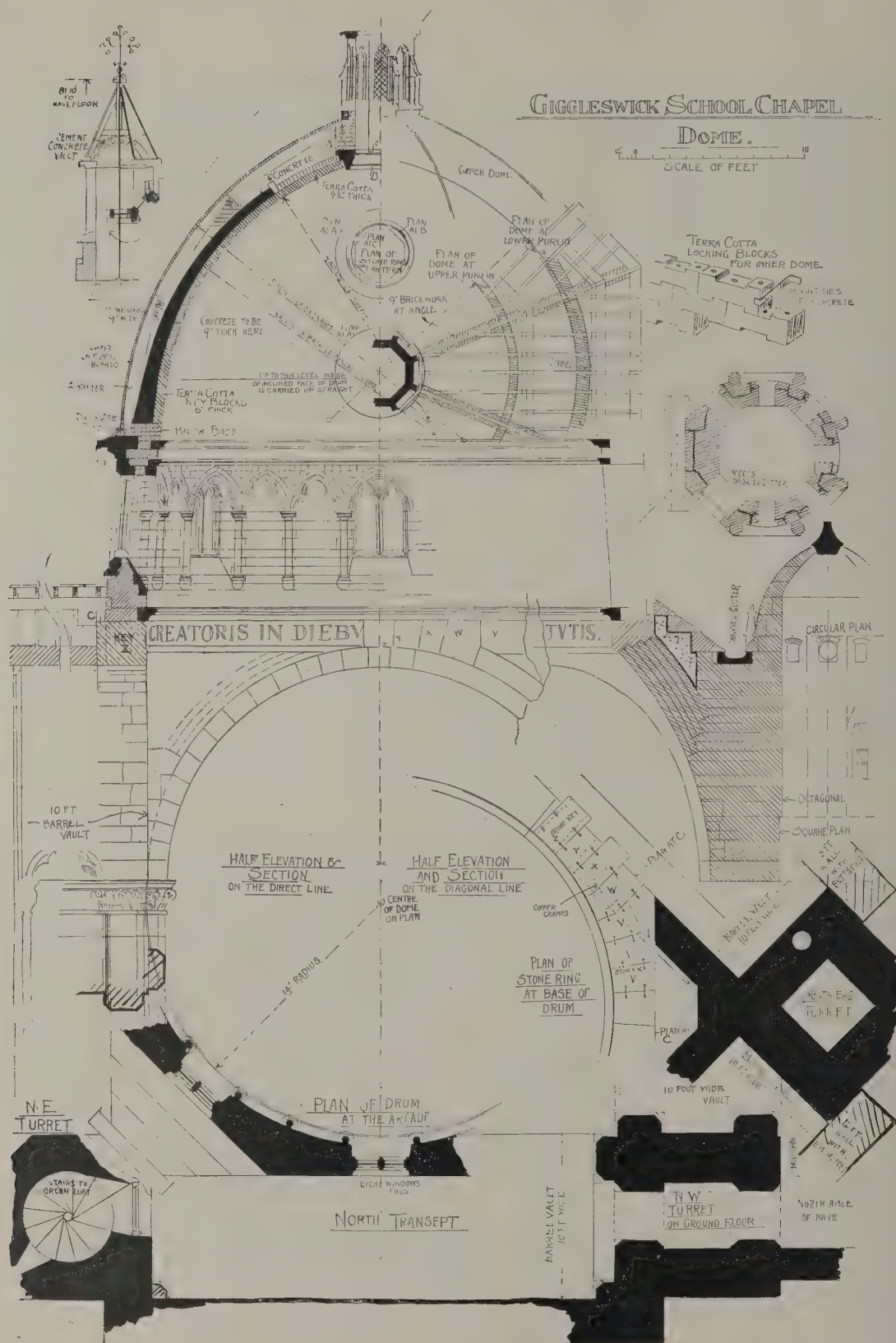


Giggleswick School Chapel,



VIEW FROM THE SOUTH-EAST.

Giggleswick School Chapel.



Giggleswick School Chapel.



INTERIOR, LOOKING EAST.

up to the plinth, and above it with red Lazonby stone, intermixed with bands and chequers of sandstone and black limestone. The interior dressings are of Ancaster oolite, banded with red Egremont sandstone.

Advantage is taken of the fall of the ground to form a vestry under the east end, which communicates with the chapel above by a stair in one of the turrets.

The dome and four pendentives are lined with glass mosaic on an arrangement and scheme of colour devised by the architect; the cartoons having been drawn by Mr. George Murray, and the work executed by Messrs. Powell, Whitefriars.

The scheme of decoration is continued beyond the limits of the mosaic by "sgraffito" in the four great vaults which support the drum of the dome,

and in the nave ceiling. The "sgraffito" was cut and worked by two young Oxonians, pupils of the architect, Mr. William H. Nicholls, of Hertford College, and Mr. Douglas Stewart, of Oriel.

The painted glass throughout is by Messrs. Burlison & Grylls. The lectern, etc., by Messrs. Hart, Son & Peard.

In niches over the west door inside the chapel are two admirable figures in bronze, by Sir George Frampton, A.R.A., representing King Edward VI., who gave the school its charter, and Queen Victoria, whose Diamond Jubilee the chapel was built to commemorate.

The whole of the furniture is of cedar imported by Mr. Morrison direct from the province of Tucuman, in the Argentine Republic. It is exceptionally fine in colour and scent.

Cowley Church, Oxford.

The late G. F. Bodley, R.A., Architect.

THIS is a monastic church, built for the use of the Cowley confraternity. The long chancel screened from the relatively short nave is for the use of the fathers and brethren of the Order. The public is admitted to the body of the church. Its high white interior gives to this church a peculiar distinction—a calm and beautiful

severity, befitting its use. At the west end is a broad low tower, and the eastern end rises above the monastic garden. Along the southern and eastern walls runs a low flat-roofed building containing a cloister and vestries, while the northern side is flanked by a chapel and music school or practice room for choristers.



THE EAST END.

Cowley Church, Oxford.



Photo : Cyril Ellis.

THE TOWER.

Cowley Church, Oxford.



Photo: Cyril Ellis.

THE CHOIR.

Cowley Church, Oxford.



Photo : Cyril Ellis.

THE ROOD SCREEN.

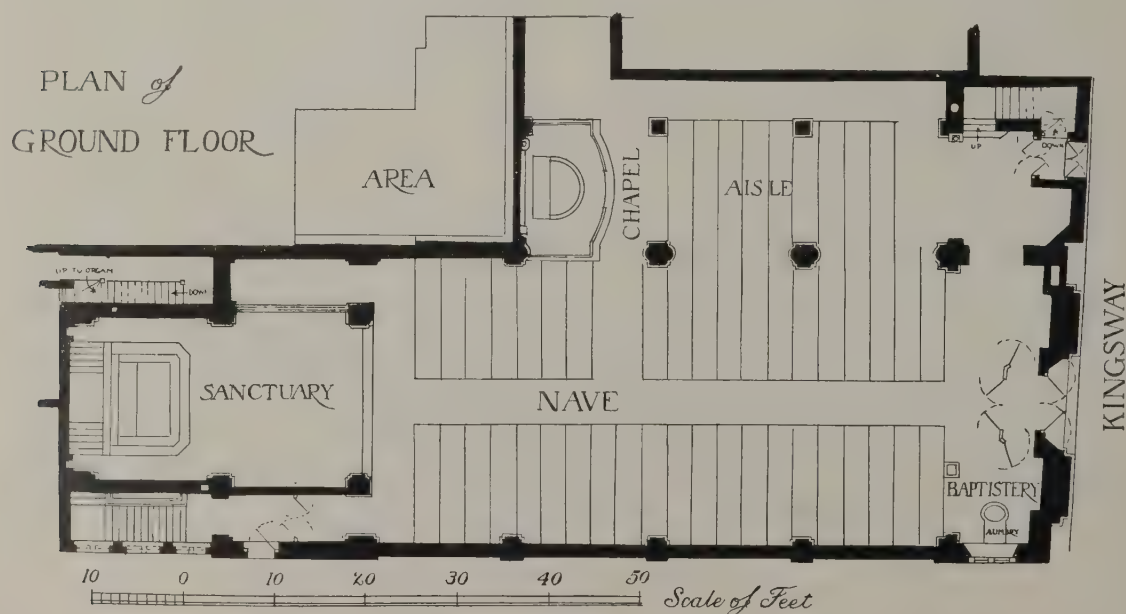
Church of SS. Anselm and Cecilia, Kingsway, London.

Frederick A. Walters, F.S.A., Architect.

THIS church takes the place of that which was long known as the Sardinian Chapel, Lincoln's Inn Fields, which was acquired by the London County Council in connection with the construction of Kingsway. Tradition had it that the old church was designed by Inigo Jones, who did so much other work in the neighbourhood; but having been completely wrecked during the London riots, and afterwards restored at the expense of the Government in apparently as cheap a way as possible, the building bore no trace of any architectural character that could be attributed to Inigo Jones. It was, however, the oldest post-Reformation Catholic place of worship in London, and existed under the protection of the Sardinian Ambassador until such help was no longer required. The new church is designed in Early Renaissance style, and consists of a nave and chancel with one wide aisle, on the south side, the sacristies being beneath the chancel. The roofs are all of unvarnished pitch-pine, that to the nave being of barrel form, divided at each bay by large arched ribs resting on stone wall shafts with carved capitals. A lofty arch divides the nave from the chancel, the carved capitals being studied from those in the chapel built by Sir Thomas More at Chelsea Church, while the arched stone rood-loft is on a small scale arranged somewhat in the manner of that in the church of St. Etienne du Mont, Paris. The chancel is paved with black and white marble, and the whole east end is filled by the high altar, with its reredos

and carved and gilded baldachino. The altar and retablo are detached from the wall, the former having a moulded black marble base with square carved pillars supporting the mensa in the style of those of Torregiano's altar in Henry VII.'s Chapel in Westminster Abbey. The reredos is almost plain in the lower part, except for two panels carved with instruments of the Passion. Above, the central portion is occupied by a sculptured group of the Coronation of the Blessed Virgin under a richly-carved canopy, having on either side figures of St. Anselm and St. Cecilia in niches with tall carved canopies. The whole is surmounted by a carved and moulded cornice, from which is supported the back portion of the baldachino, the front being supported from the ceiling. The altar rail and any furniture from the old church fit for removal were refixed in the new one, the old altar being placed at the end of the south aisle, and the font at the west end. A clergy-house for three priests has been erected at the rear of the church to take the place of the old one in Lincoln's Inn Fields. The church provides accommodation for about five hundred persons, and, together with altar, etc., and the clergy-residence at the rear, has cost about £12,500. Externally it is faced with Portland stone, while internally Bath stone has been largely used.

Messrs. James Smith & Sons, Ltd., of South Norwood, were the contractors. The altar and reredos, with all other carving, were carried out by Messrs. Earp & Hobbs.



Church of SS. Anselm and Cecilia, Kingsway, London.



WEST FRONT TO KINGSWAY.



VIEW LOOKING EAST TOWARDS ALTAR AND REREDOS.

Wesleyan Church and Schools, Middleton, Lancashire.

Edgar Wood, F.R.I.B.A., Architect.

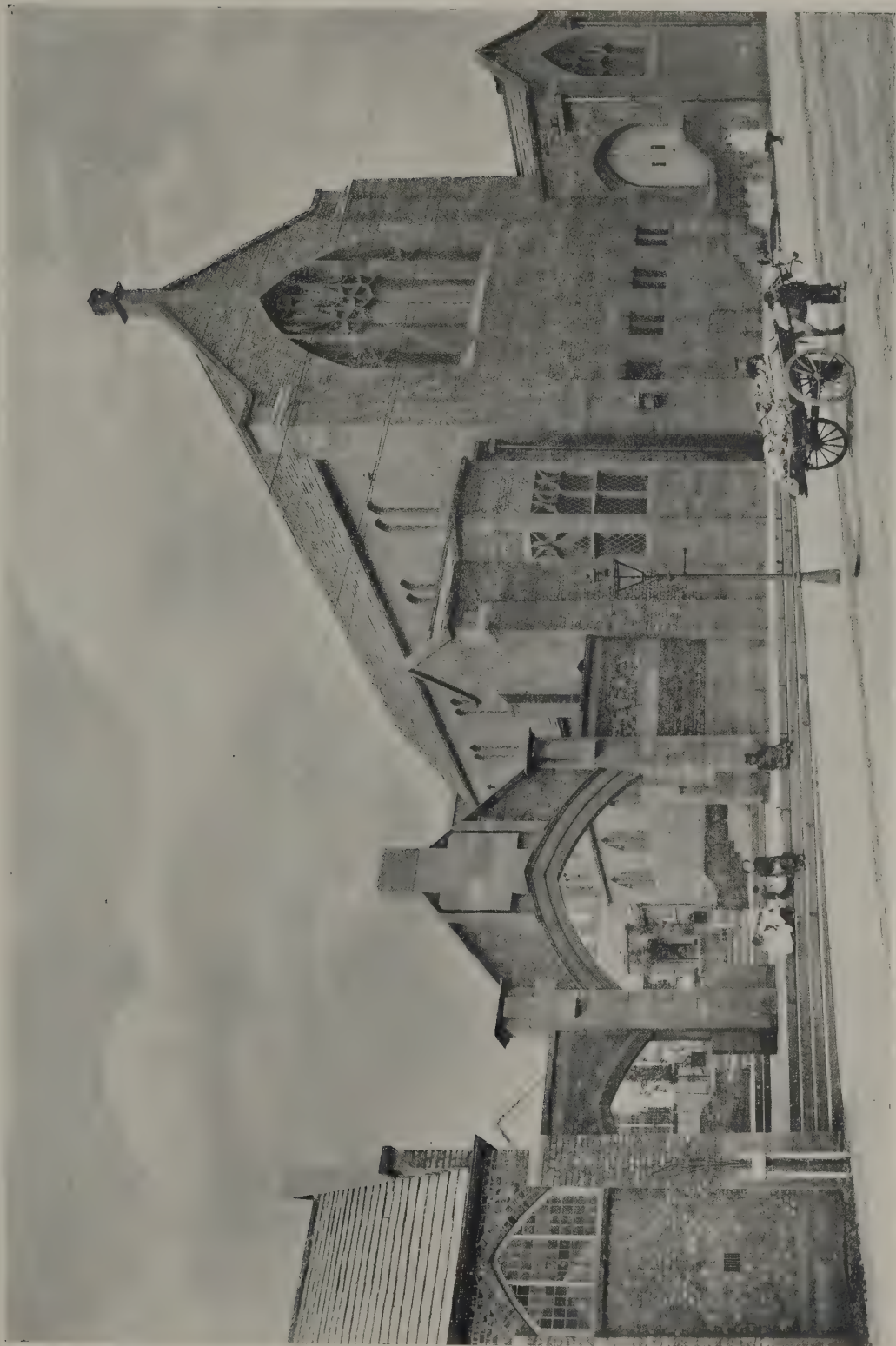
THE exterior of this range of buildings is faced with common brick and Runcorn stone, parts being covered with cement and whitened. The roofs are all of stone slates. The chapel occupies a position on one side of a courtyard,

being faced by the schools, while centrally placed between the two is a lecture room with projecting bay. The work cost £9,000, exclusive of site. Mr. J. Nichols, of Rochdale, was the contractor.



PULPIT AND CHOIR.

Wesleyan Church and Schools, Middleton.



VIEW FROM ROAD.

Church of St. Mary, Eccleston, near Chester.

The late G. F. Bodley, R.A., D.C.L., Architect.

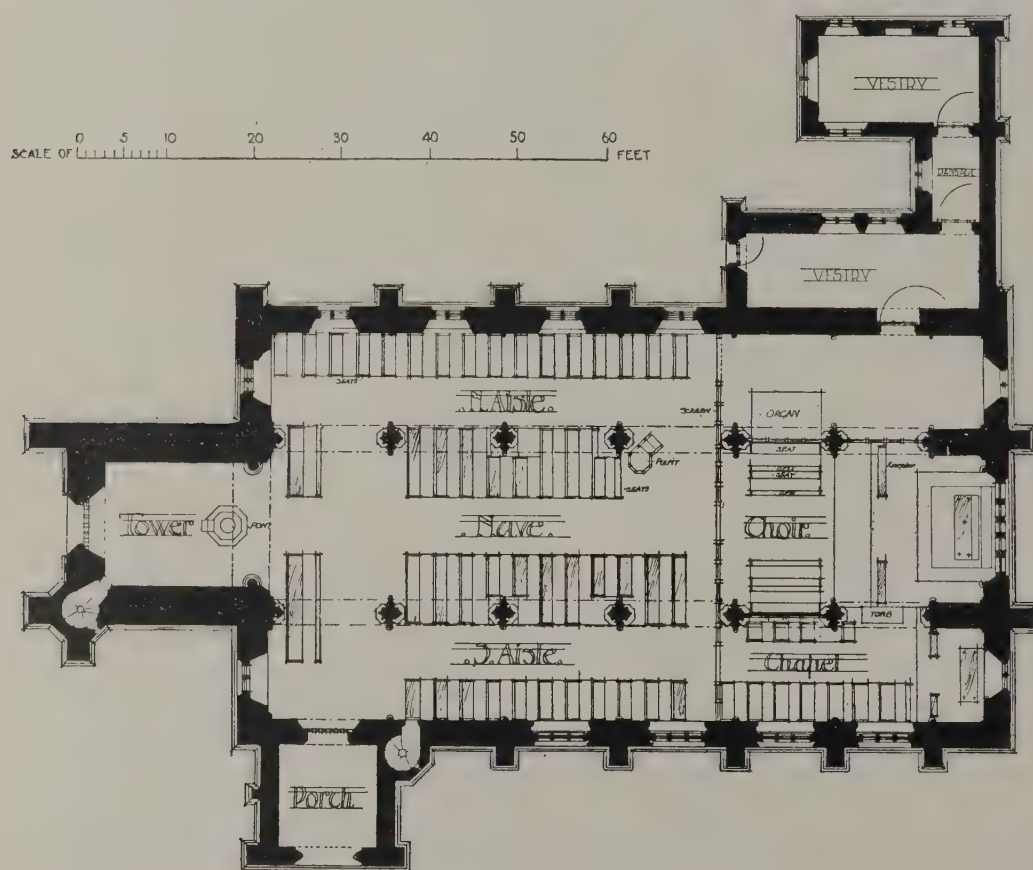
THIS church, built by the late Duke of Westminster, afforded the architect an opportunity of building a completely finished structure, of furnishing it throughout with oak work, filling every window with stained glass, and covering the floor with a marble pavement. It is not often that such an opportunity occurs.

The fabric is entirely of sandstone, externally and internally, which gives it a tone free from any raw look of white stone. The church is continuous, there being no choir arch, and the clearstory windows are continued in the side walls of the western tower. All this presents a unity of idea and an artistic breadth of effect.

The building is vaulted throughout with stone, except the vestries, which have oak roofs. The tower is at the west end, and above the tower

arch is an exceedingly well-placed organ richly gilded. The chancel is formed by open oak screens of rich character and well carved. There are convenient vestries. Each window, as has been said, is filled with stained glass. The font is of marble, surmounted by a high oaken cover. There is a high reredos of red stone with many figures, and a side chapel. On the right-hand side of the altar is an altar tomb in white alabaster under a carved oak canopy. The tomb has a life-size effigy of the late duke, and at the sides the Westminster coat-of-arms in colour.

The builder was Mr. R. Franklin, of Deddington. The glass was carried out by Messrs. Burlison and Grylls. A peal of bells was installed by Messrs. Mears & Stainbank, the tenor weighing 13 cwt.



PLAN.

Church of St. Mary, Eccleston.



VIEW FROM SOUTH-EAST.

Church of St. Mary, Eccleston.



INTERIOR, LOOKING EAST.

Church of St. Mary, Eccleston.



INTERIOR, LOOKING WEST.

Church of St. Mary, Eccleston.



THE SCREEN, FROM THE SOUTH AISLE.

Church of St. Mary, Eccleston.



THE CHOIR, FROM THE SOUTH CHOIR AISLE.

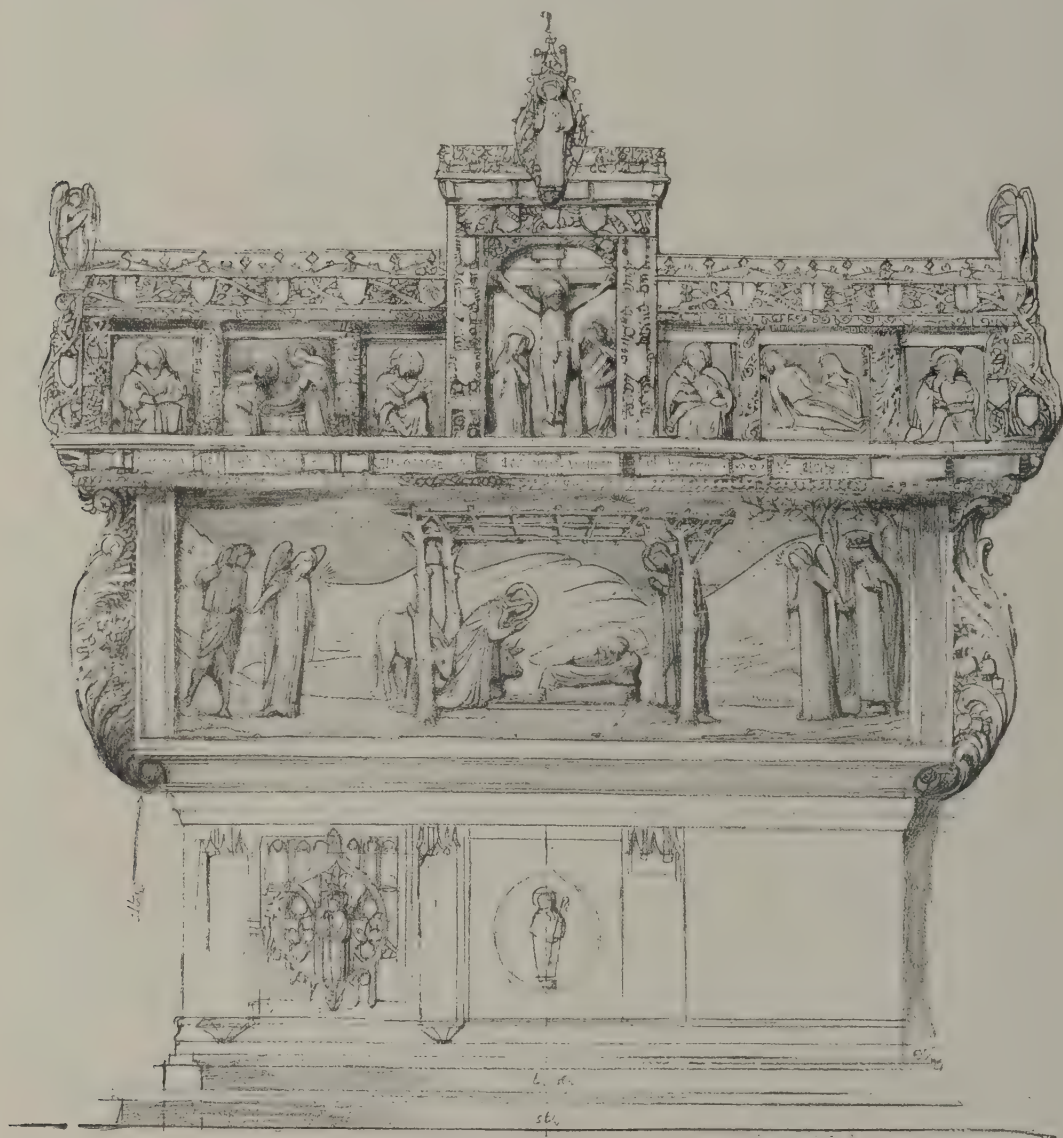
Pastoral Cross, St. Crantock, Cornwall.

Edmund H. Sedding, F.R.I.B.A., Architect.

SELDOM does an architect have the opportunity of designing such an elaborate and costly cross for a country church, and it is unlikely that the incumbent would have attempted to obtain funds for such an ornamental one, especially after the strenuous and prolonged efforts he has made to preserve and restore his very interesting church. The pastoral cross was the gift of a friend of the parish, who had it made by a guild of expert jewellers near Madras. The cross itself is of silver work, the arms being 2 in. wide and 1 in. thick. The spaces between the vine leaves and grapes are pierced, which gives the cross a light effect.

The pelican, symbolical of self-sacrifice, is introduced in the lower part of the cross, and doves symbolising the Holy Spirit are interspersed amongst the vine foliage. The flowers at the terminations of the arms are adaptations of St. John's wort, named after the favourite disciple of the Redeemer. The large stones are opals of various hues, while small sapphires are used for the centres of the flowers.

The staff is of hard Indian wood, richly carved with twisted foliage, the fittings being of silver. The full height of the cross is about six and a half feet.



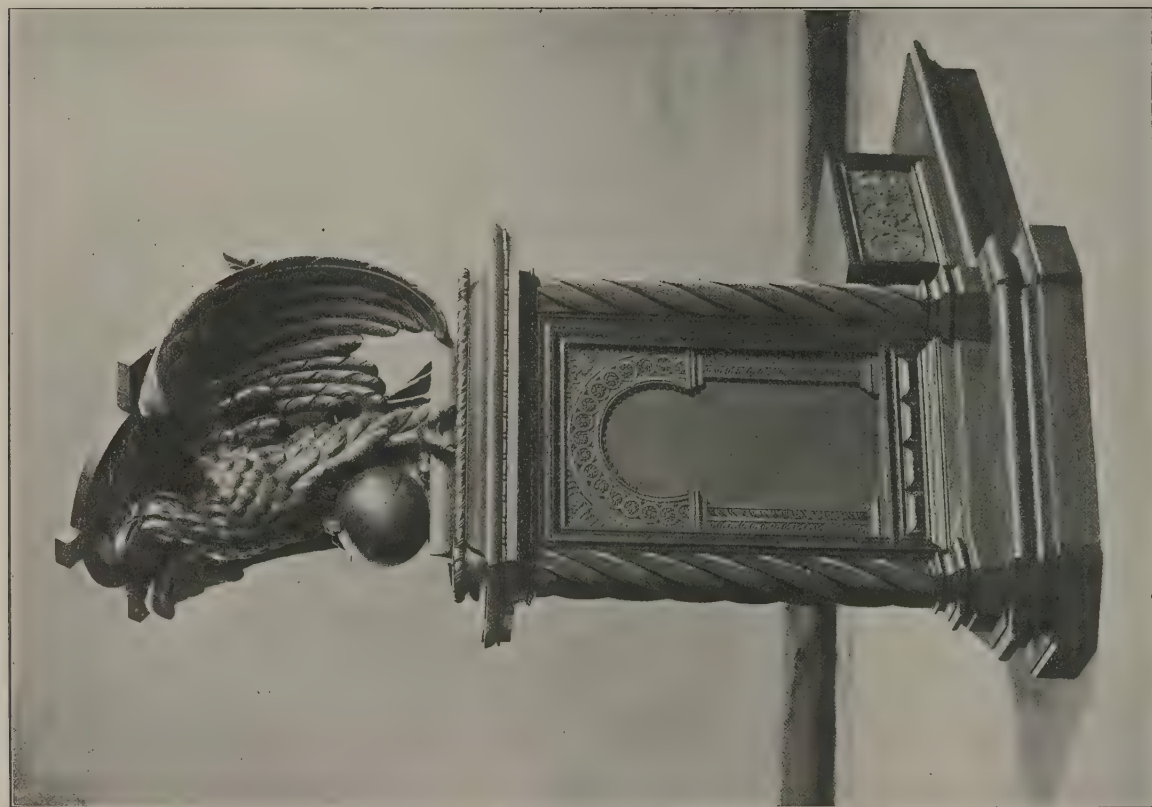
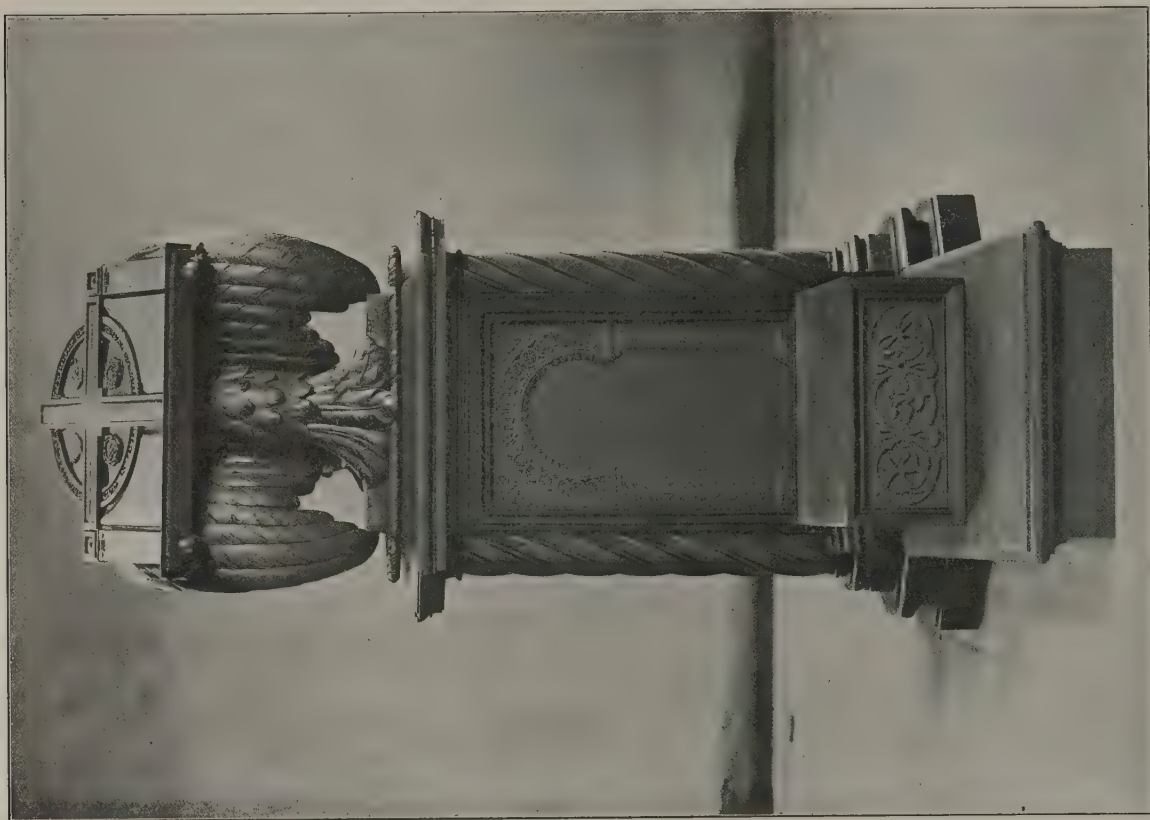
The Centre Panel is of Alabaster, the Surround being of Carved Oak.

DESIGN FOR MEMORIAL REREDOS BY EDMUND H. SEDDING.

Pastoral Cross for St. Crantock Church, Cornwall.

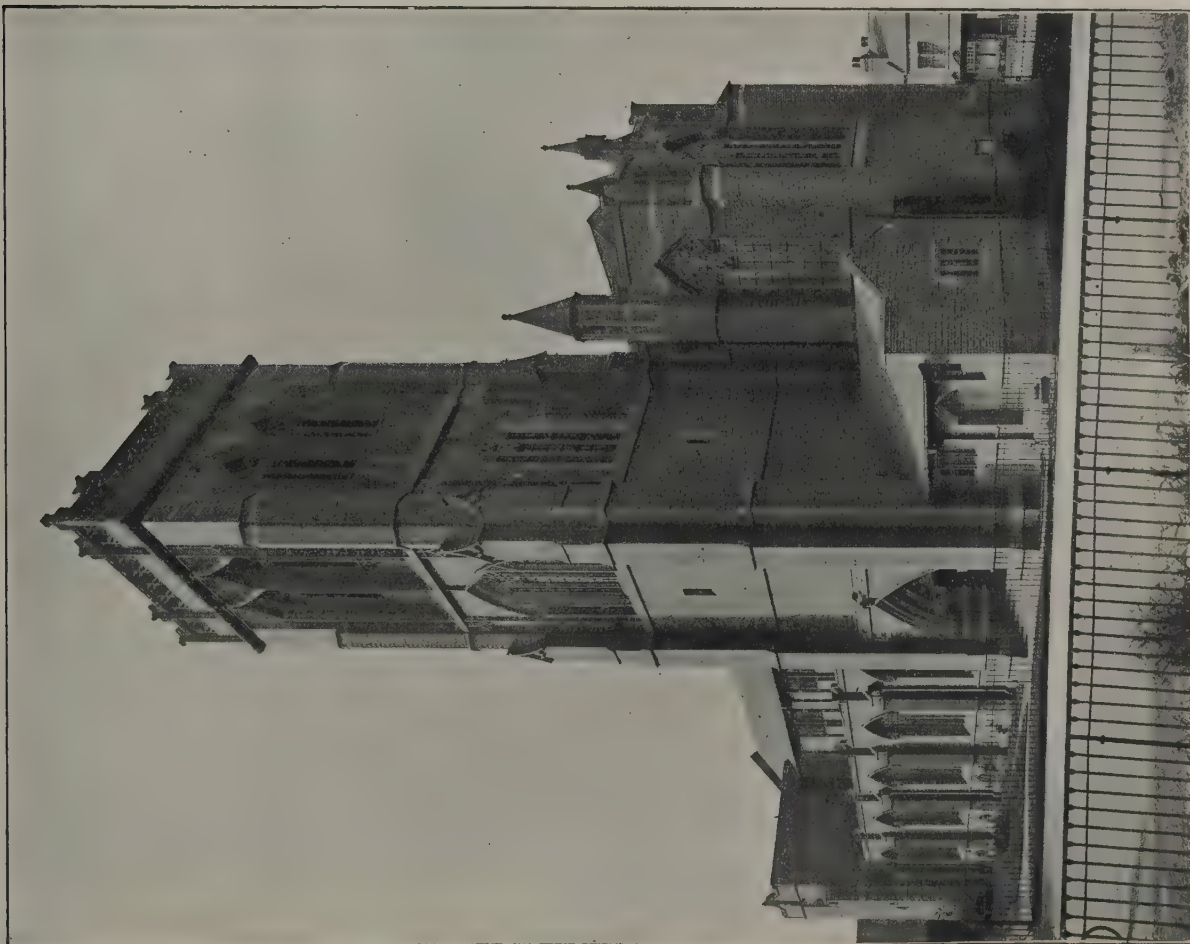


Lectern in Silk Willoughby Church, South Lincolnshire.



This lectern, designed by Mr. W. Kingsley McDermott, A.R.I.B.A., was dedicated last year by the Bishop of Lincoln.
The base has three equal sides, into which are framed panels carved by a former rector.

Latimer Memorial Church, Handsworth, Birmingham.



This church, designed by Mr. W. H. Bidlake, M.A., was completed a few years ago. It accommodates 1,000 worshippers.

Memorial to Bishop Ridding in Southwell Minster.

F. W. Pomeroy, A.R.A., Sculptor.
W. D. Caröe, F.S.A., F.R.I.B.A., Architect.



This memorial, in the choir of the Minster, is executed in bronze, with a pedestal of alabaster.

Church of St. Swithin, Hither Green, London.

Ernest Newton, A.R.A., Architect.

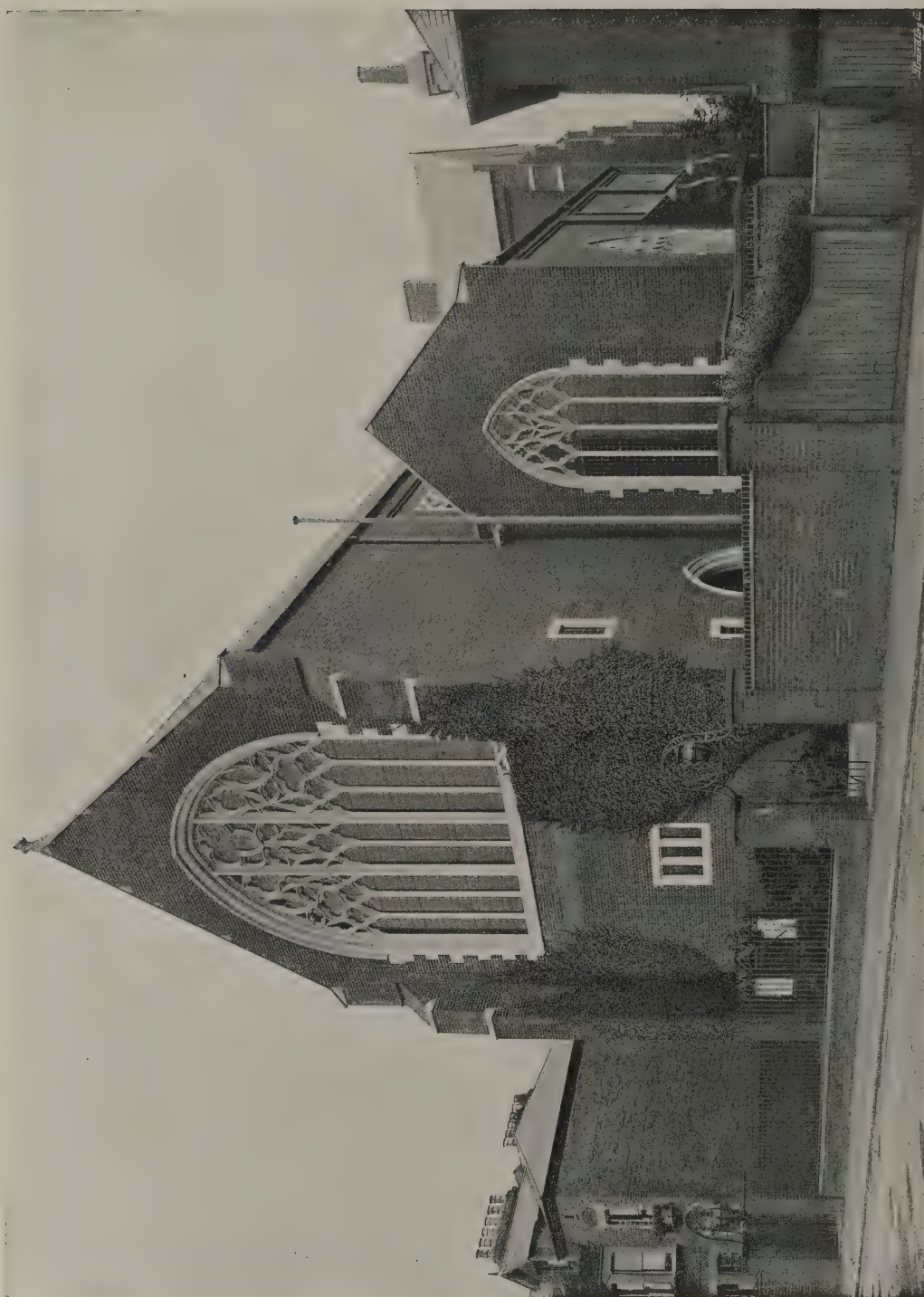
THE nave and aisles of this church were built in 1892, the builder being Mr. Samuel Parmenter, of Braintree; the chancel, &c., in 1903. The later portion is faced with Pascall's Wrotham bricks and dressings of Box Ground Bath stone, all the exterior stonework being whitewashed when finished. The roofs are covered with green slates. Internally the church

has barrel ceilings, and the plaster is left rough-faced. The chancel floor is temporarily paved with red tiles; the altar hangings, stalls, &c., are also temporary. The general contractors for the chancel and transepts were Messrs. Maides & Harper, of Croydon. The gas work was done by Mr. Charles Farris, and the heating was carried out by Mr. John Grundy.



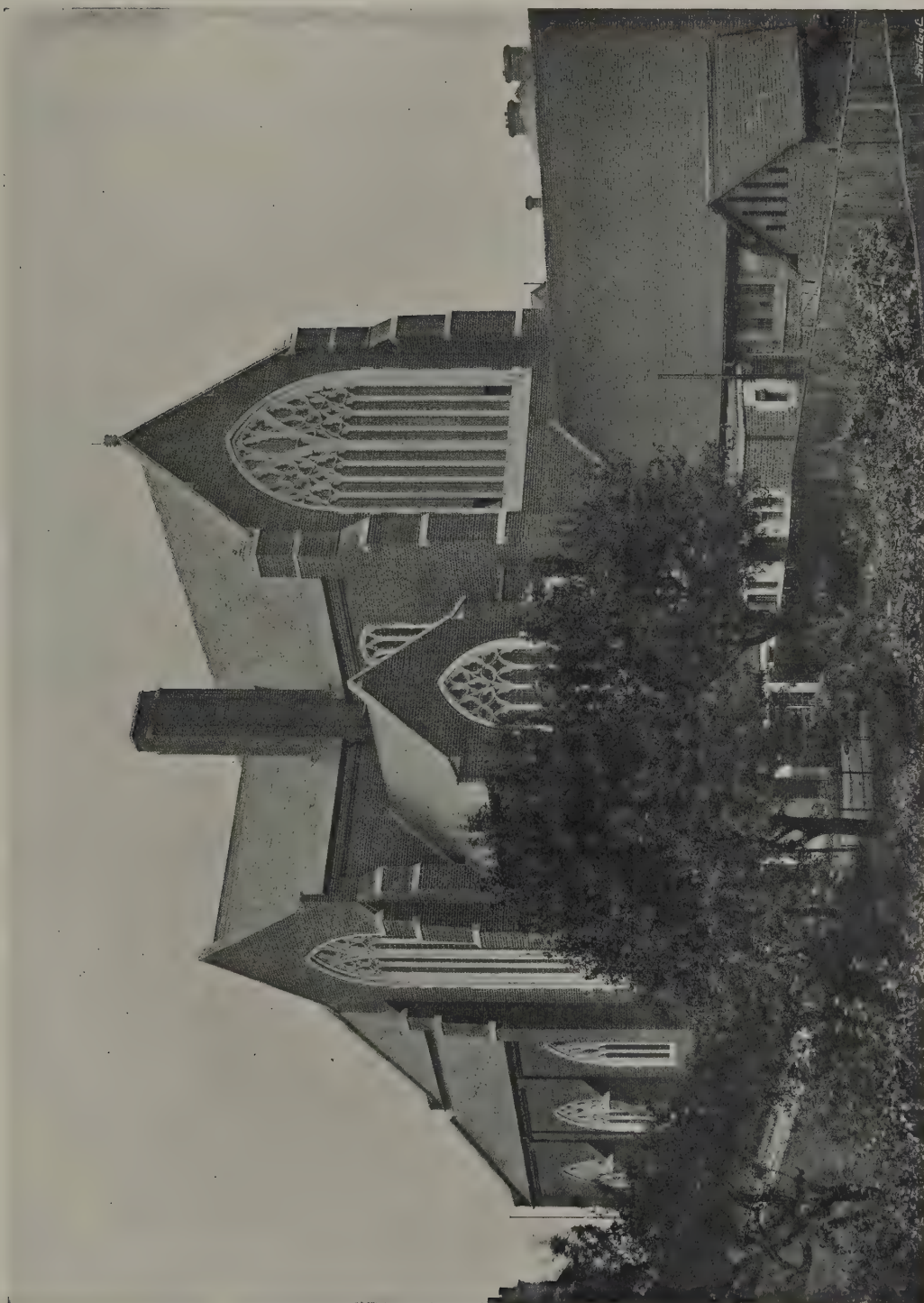
INTERIOR, LOOKING EAST.

Church of St. Swithun, Hither Green.



VUE FROM SOUTH-WEST.

Church of St. Swithin, Hither Green.



VIEW FROM SOUTH-EAST.

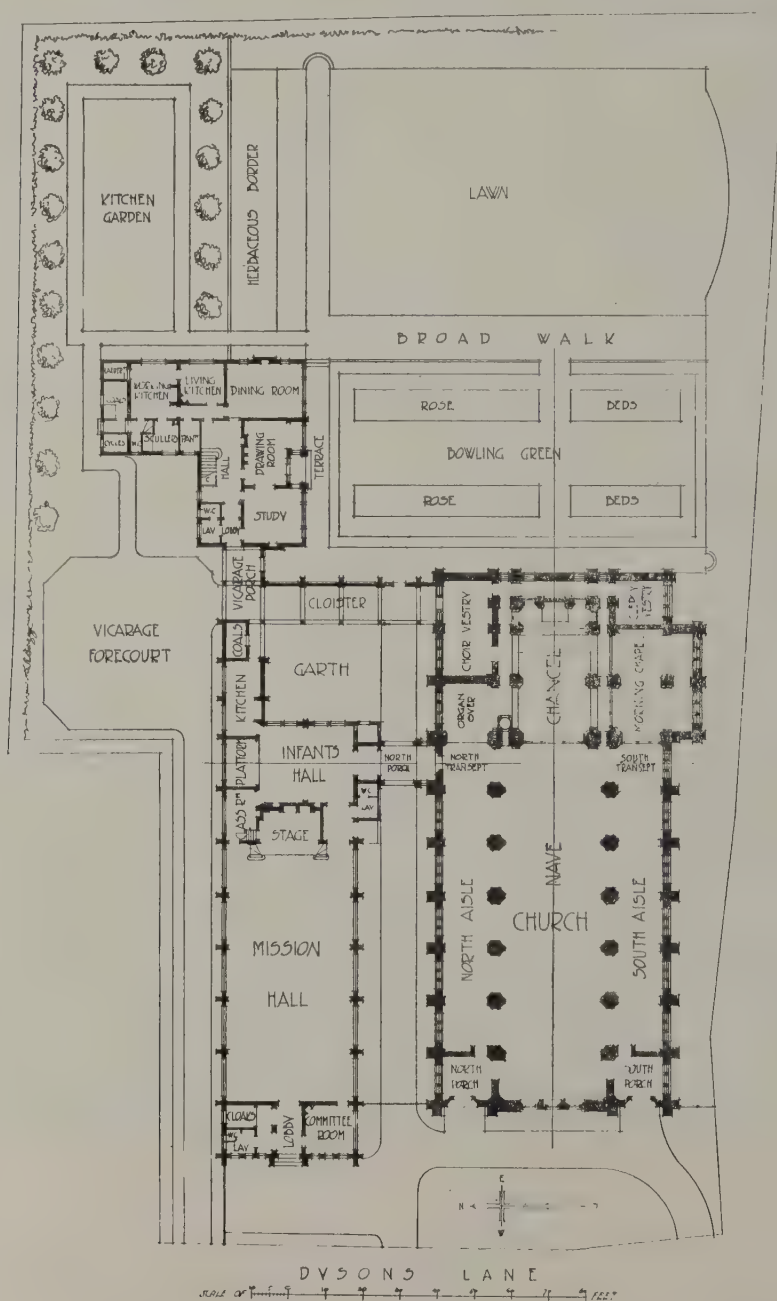
Church of St. John the Evangelist, Upper Edmonton, London, N.E.

C. H. B. Quennell, F.R.I.B.A., Architect.

THE situation of this church is uninteresting and flat, the surrounding streets being of the uniform terrace type of small houses. To the south-east of the edifice is situated a large gas-works with several gasometers of great size, and it was therefore decided not to erect a tower or spire which might suffer in scale by comparison. The walls inside and out are faced with local yellow stocks, as much variation in colour being

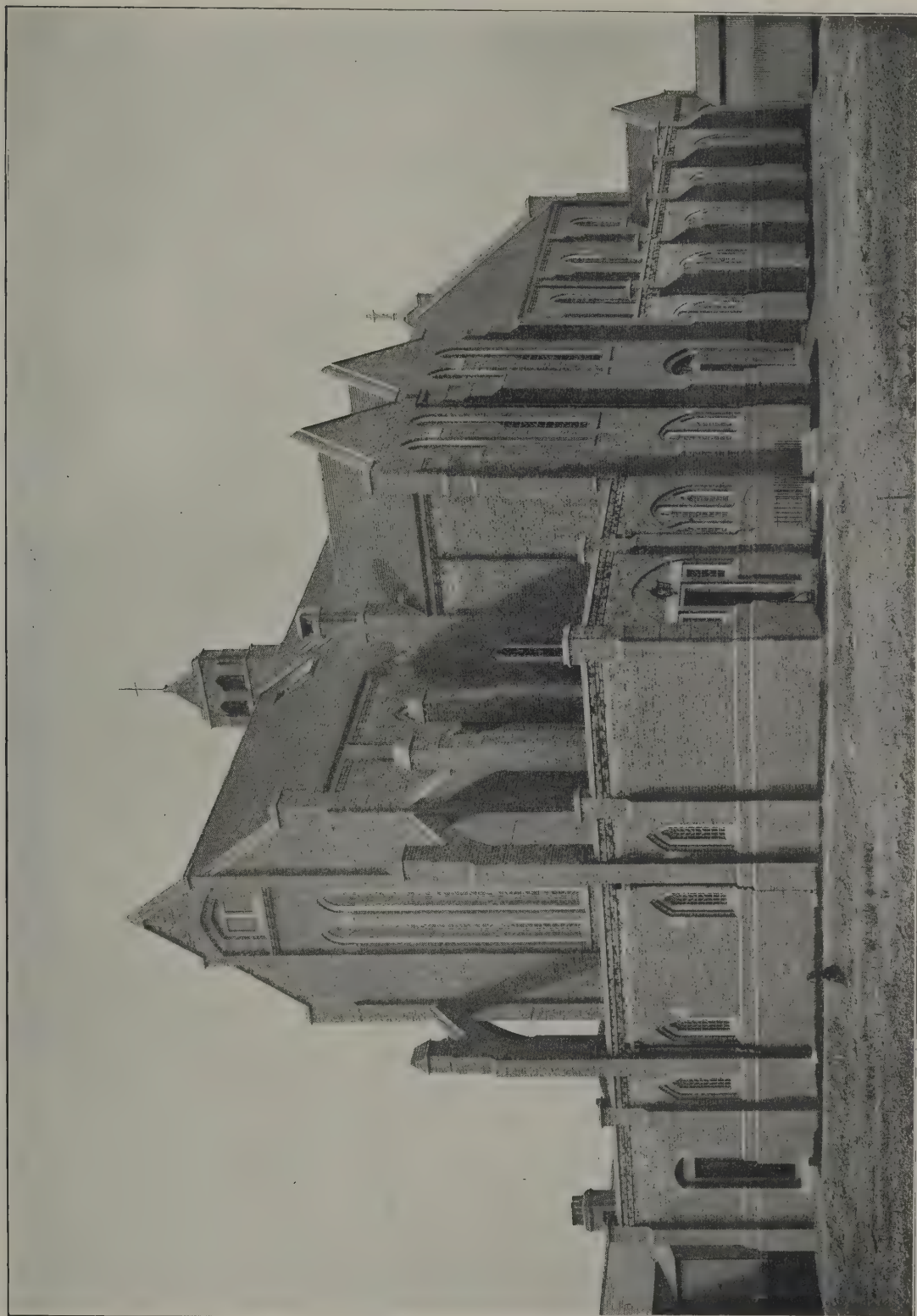
secured as was possible. With these were introduced certain bands of Luton grey bricks. The roof is covered with hand-made red tiles. Stone was used sparingly for springers and window reveals, while the copings, etc., were carried out in blue brick.

Internally the roof timbers are left visible, with sawn surfaces finished with "Carbolineum." The interior appearance is very much helped by the



PLAN OF COMPLETE SCHEME.

St. John's Church, Upper Edmonton.



VIEW FROM NORTH-EAST.

St. John's Church, Upper Edmonton.



INTERIOR. LOOKING EAST.

St. John's Church, Upper Edmonton.



NORTH TRANSEPT AND ORGAN CHAMBER.

St. John's Church, Upper Edmonton.



THE HIGH ALTAR.



CHOIR STALLS.

glass, which, though simple, has distinct character, and was designed and made by Mr. Paul Woodroffe. The panelled dadoes to the piers and morning chapel are in deal painted a blue-green. The choir stalls, screen, etc., are in Canadian whitewood, and were executed by the builder. The roofs to the aisles are in concrete, stiffened with Limmer asphalt, the soffits inside being finished in plaster to a hand-floated surface. The floor to the nave is of pitch-pine, and the floors to the chancel and porches are covered with plain 9 in. red tiles.

Heating is by hot-water pipes, the boiler being fixed below the choir vestry, and the pipes being laid in the ordinary ducts or trenches, which, however, have fresh-air inlets, so that the air coming in is warmed by the pipes underground, and runs up through gratings under the radiators. There are also fresh-air inlets behind the radiators standing against the external walls.

The entire building was built and finished for £7,400 (the amount of the contract), which is £8 17s. 10d. per head; the accommodation, including choir and clergy, being 832. The contract included the front fencing, heating and ventilation, choir stalls—in fact everything, with the exception of the pulpit, lectern, altar cross and candlesticks.

Mr. Albert Monk, of Lower Edmonton, was the general contractor. The stone was supplied from the Box Ground Quarry, Bath. The figure of St. John in the niche on the west front was carved by H. H. Martyn & Co., of Cheltenham. The casements and fittings and the iron chancel screens, etc., were made by the Crittall Manufacturing Co. Messrs. Ramsden & Carr supplied the altar cross, candlesticks, etc.; Messrs. Thomas Elsley, Ltd., the gas fixtures, door furniture, locks, etc.; Messrs. John Warner & Sons the bells; and Messrs. J. W. Gray & Son the lightning conductors.

Wesleyan Church and Schools, Four Oaks, Birmingham.

Crouch, Butler and Savage, Architects.

THIS church is built on an excellent site at the junction of the Lichfield and Walsall roads. The nave was built some five years ago. The whole scheme, including schools, and caretaker's house, is now completed.

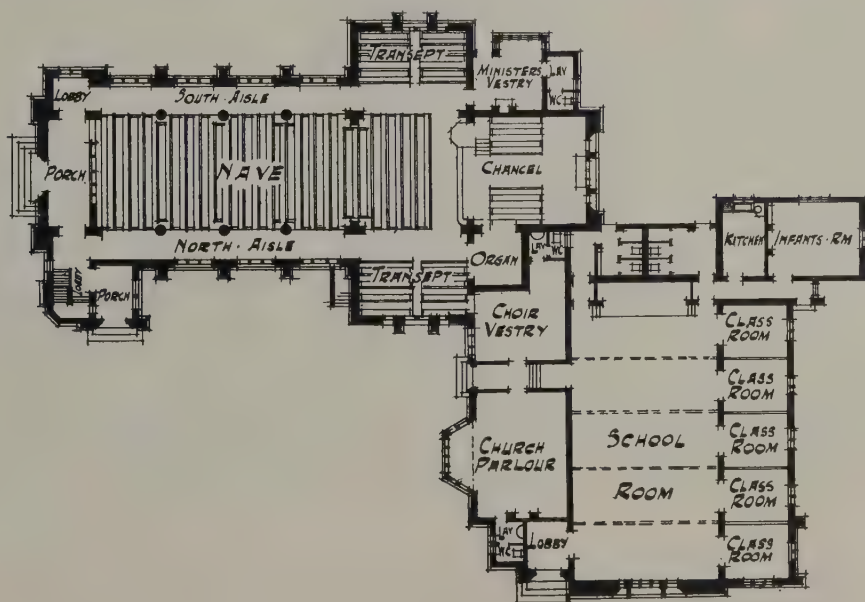
The church consists of nave, transepts, choir, and organ chamber, with a gallery over the western porch. A lofty tower marks the crossing.

The pulpit and the fittings generally are of oak, carried out to the architects' design. The east

window is by Messrs. Harvey and Ashby, of Birmingham, and represents Christ blessing little children.

The stone is from Weldon, Northamptonshire, except the piers, which are grey Forest of Dean. The roofs are covered with Colley Weston stone shingles. The school buildings adjoin, and consist of assembly hall, church parlour and infants' room.

The total cost has been £11,000.



PLAN.

Wesleyan Church, Four Oaks.



Photo : Thomas Lewis.

VIEW FROM SOUTH-WEST.

Wesleyan Church, Four Oaks.



Photo : Thomas Lewis.

VIEW FROM NORTH-WEST.

Wesleyan Church, Four Oaks.



Photo : Thomas Lewis.

VIEW FROM THE WEST.

Wesleyan Church, Four Oaks.

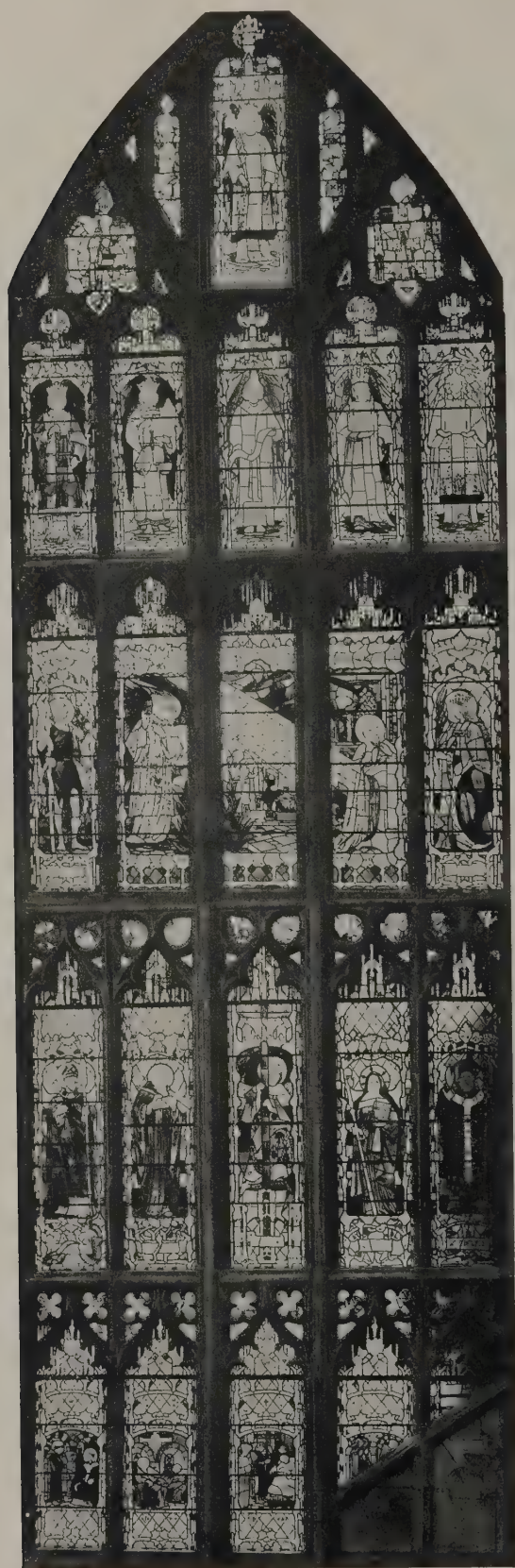


Photo : Thomas Lewis.

GENERAL VIEW OF INTERIOR.

NEWSPAPER
SEARCH
New Window, Gloucester Cathedral.

Designed by Christopher Whall.

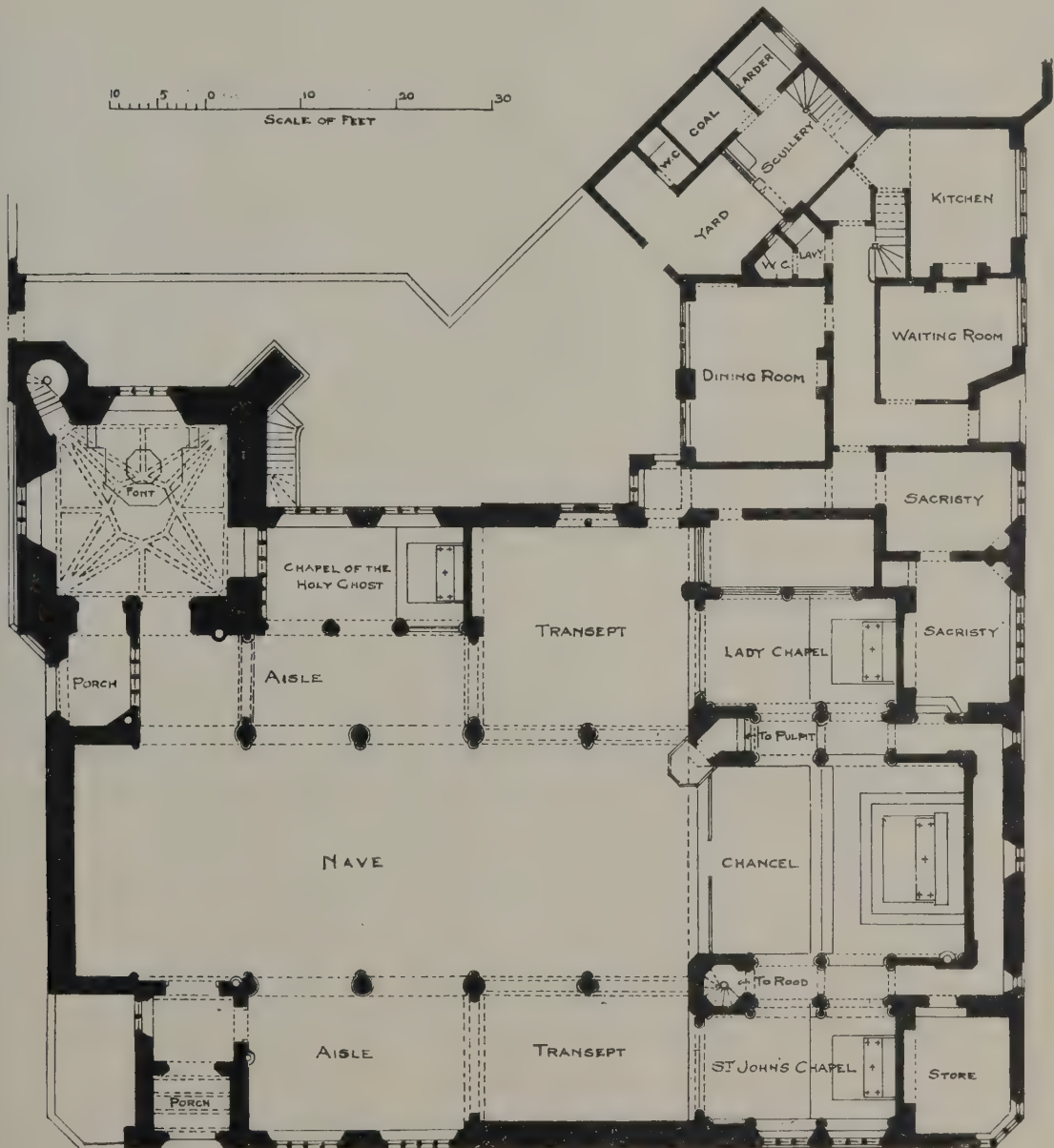


The Church of the Holy Rood, Watford, Herts.

The late J. F. Bentley, Architect.

THE Church of the Holy Rood at Watford is a very complete instance of the art of the late Mr. Bentley. Here the architect had full licence to do what he desired, and to carry as far as he chose his knowledge of past examples, of present possibilities, and his mastery of detail. Outwardly, and at first glance, it is a Gothic building, such a one as a pious founder might have erected in the days when Edward I. was stretching

his long legs in England. But on closer study one detects the difference between the product of one mind and the sum of many co-ordinated. In spite of Mr. Bentley's great knowledge, in spite of his mastery over the forms that he was using, the church is a precipitate, not a growth. What is alive in it is his devotion. Here we see the human heart flaming itself out in sincere passion. Each craftsman was encouraged to put forth his



Church of the Holy Rood, Watford.



VIEW FROM SOUTH-EAST.

best technical skill in carrying out the design put before him, but there was to be no deviation, no thought of alteration. It is all the work of one mind; and in this way the design may be considered a summary of Mr. Bentley's knowledge and resources.

The effect of the interior is sumptuous. The sanctuary is enriched with mural paintings of saints and angels, the high altar is of marble inlaid

with lapis lazuli and pearl, and bears a tabernacle of gilt bronze, lapis lazuli and pearl; the electric light fittings are of gilt copper, beautiful in form; and on the north side is the chantry chapel of the founder, dedicated to the Holy Ghost and enclosed by a screen of gilded metalwork.

To appreciate the church one needs to see it in all its colour, but the accompanying illustrations show what a wonderful effect Bentley here achieved.

Church of the Holy Rood, Watford.



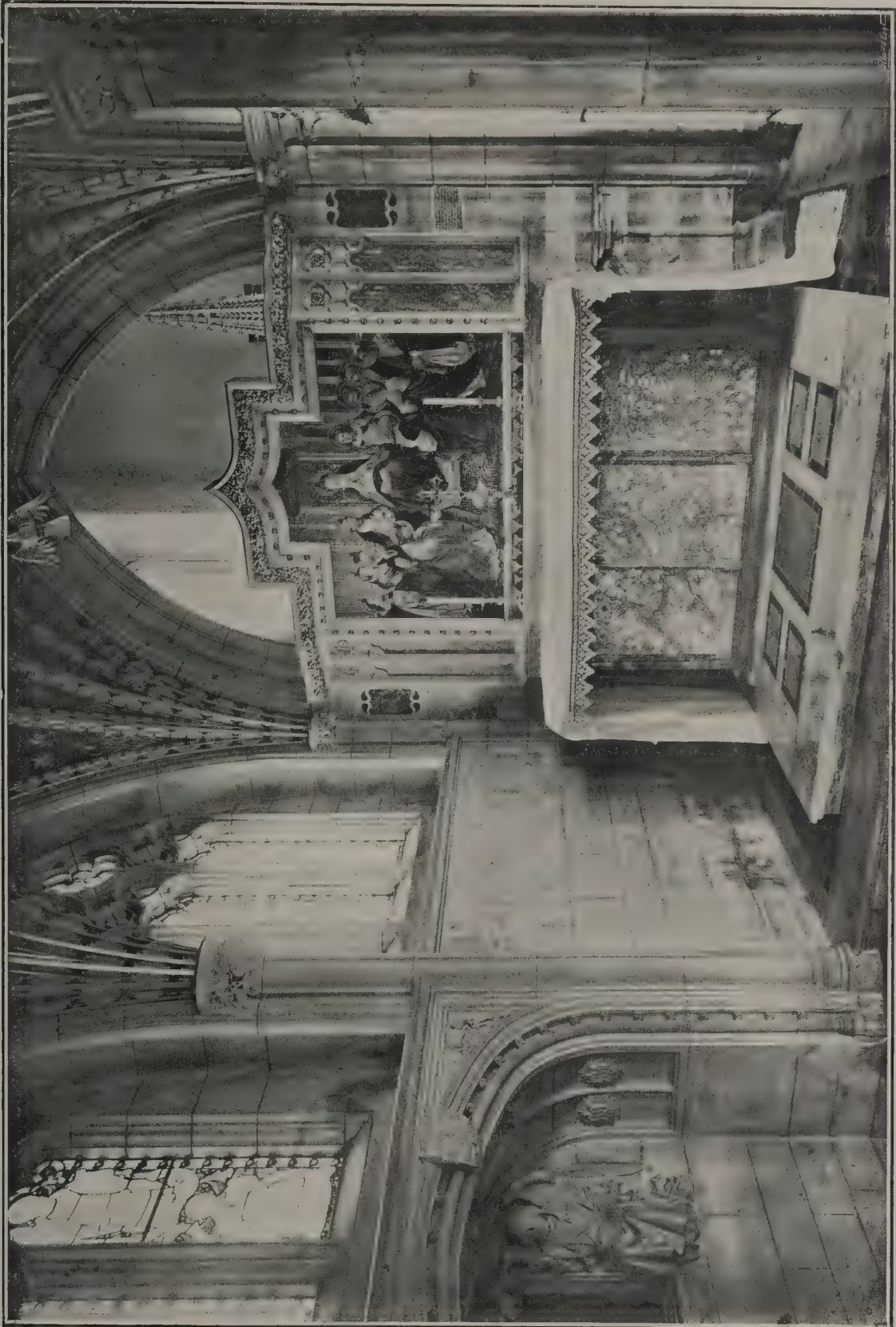
VIEW FROM NORTH-WEST.

Church of the Holy Rood, Watford.



THE HIGH ALTAR.

Church of the Holy Rood, Watford.



SIDE CHAPEL (OF THE HOLY GHOST).

St. Anne's Cathedral, Leeds.

J. H. Eastwood, A.R.I.B.A., Architect.

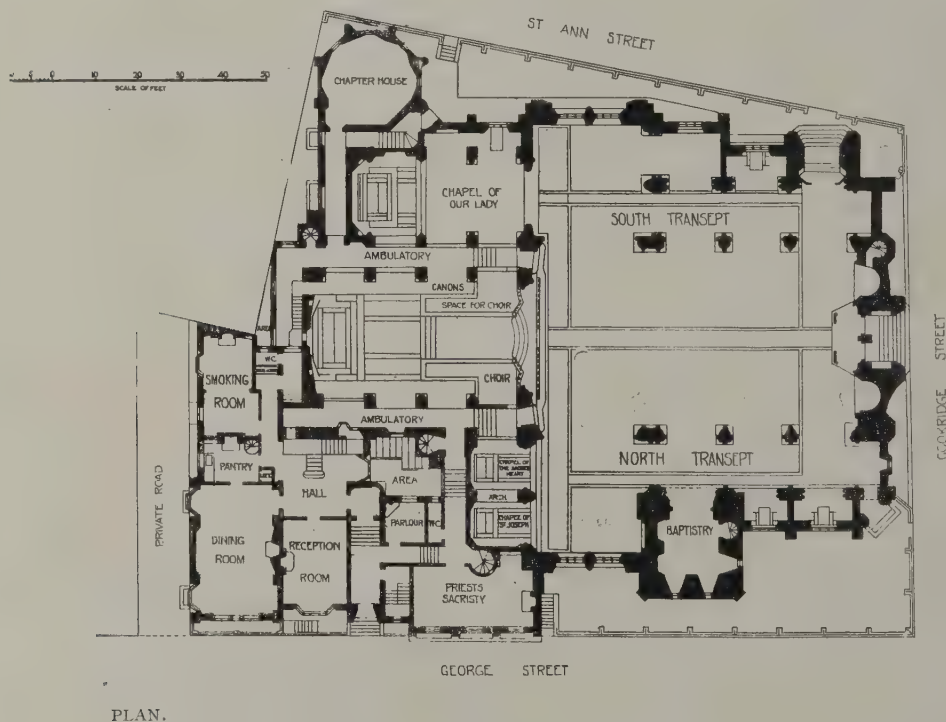
THE new cathedral and presbytery of St. Anne, Leeds, occupies an almost isolated site of a similar building designed by Pugin, which was demolished in order to make way for a street improvement. The shape of the site, being very wide in comparison with its length, has involved a treatment of plan with a nave 42 ft. wide and double side aisles, with all the altars at the east end.

The nave has a flat segmental pointed roof, with piers and arches carried up as high as possible so as to give a feeling of loftiness. The side aisles also have flat roofs in order to get the utmost height for clearstory and aisle windows. The choir and sanctuary, which is about 30 ft. wide by 50 ft. long, has an ambulatory all round, and there is a gallery over the latter for the organ and orchestra or additional choir. The high altar is treated simply with choice marbles, and there is a

lofty baldachino and reredos of carved wood coloured and gilded.

The chapter-house, which is approached from the ambulatory, is octagonal on plan, with a parish room adjoining. The two sacristies are in connection with the ambulatory and presbytery. The latter accommodates the canons and priests of the cathedral. The ground floor of the presbytery is almost level with the gallery over the ambulatory around the choir, so that this gallery can be easily entered from the presbytery staircase. The nave, aisles, lady chapel and transept will seat 850 persons and the choir 50, exclusive of canons' stalls. The nave roof has principals of latticed steel ribs.

The floor of the nave is of wood blocks, with terrazzo paving to the aisles and marble for the sanctuary and choir.



St. Anne's Cathedral, Leeds.



GENERAL VIEW.

Third Church of Christ Scientist, Mayfair, London, W.

Lanchester and Rickards, FF.R.I.B.A., Architects.



The facade is carried out in Portland stone, with marble columns in entrance. Bronze work is introduced into the glazing of the lower windows.

Dunkeld Cathedral Restoration.

Dunn and Watson, FF.R.I.B.A., Architects.

IN the year 1820 the choir of Dunkeld Cathedral was repaired. At a lower level than the original roof was added a new one, which fitted rather clumsily against the east gable; it was finished on the inside with hideous plaster vaulting, jointed and coloured to represent stone. This vault was comparatively low and completely destroyed the lofty proportion which must originally have belonged to the interior. At the same time, in order to shorten the choir, a thick wall was built parallel with the east end. On this and the west walls galleries were erected, and the smaller area was filled with box pews. Recently it was found that many of the old roof timbers were decayed so badly as to be beyond repair; and the late Sir Donald Currie generously offered to bear the whole expense of constructing a new roof, removing the partition walls and galleries, and reseating the choir.

Nothing was known of the form of the original roof, and the architects had only the outline of its

pitch, shown against the gable, to guide them. This was accepted, and the new roof has been built to the same slope. The construction is of considerable interest, the tie being placed high up in order to preserve the lofty proportion of the building. The restoration beyond this is very slight, and consists chiefly in removing plaster to expose beautiful walls of rubble or ashlar masonry, repairing damaged window jambs, and filling up dowel holes. A few small additions in the way of furnishings have been made, including an oaken pulpit, oak screen and communion table, towards the east, with an ambulatory, and to the west a small gallery for the organ and choir, with a vestry underneath. The passages and the main body of the church are paved with old stones, but an oak wood-block floor was placed under the new pews, and a heating system has been installed. Stained-glass windows were executed by Burlison and Grylls, and a peal of six bells was supplied by Mears and Stainbank.



VIEW FROM SOUTH-EAST.

Photo : Cyril Ellis.

Dunkeld Cathedral Restoration.



Photo : Cyril Ellis.

WEST END OF CHOIR.

Dunkeld Cathedral Restoration.

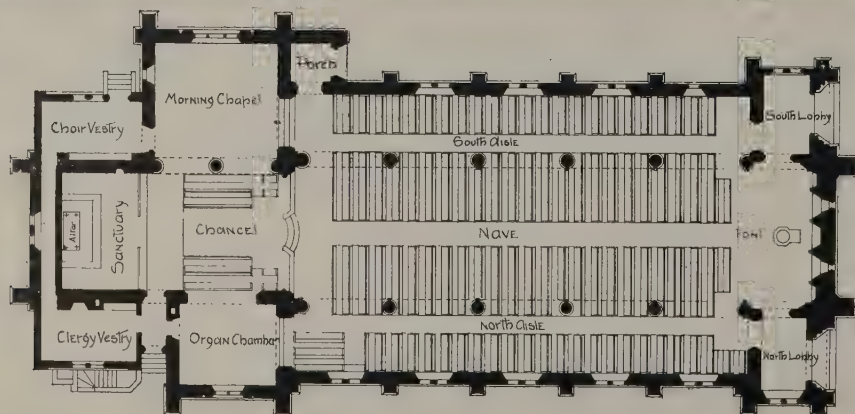


Photo : Cyril Ellis.

VIEW OF CHOIR, LOOKING EAST.

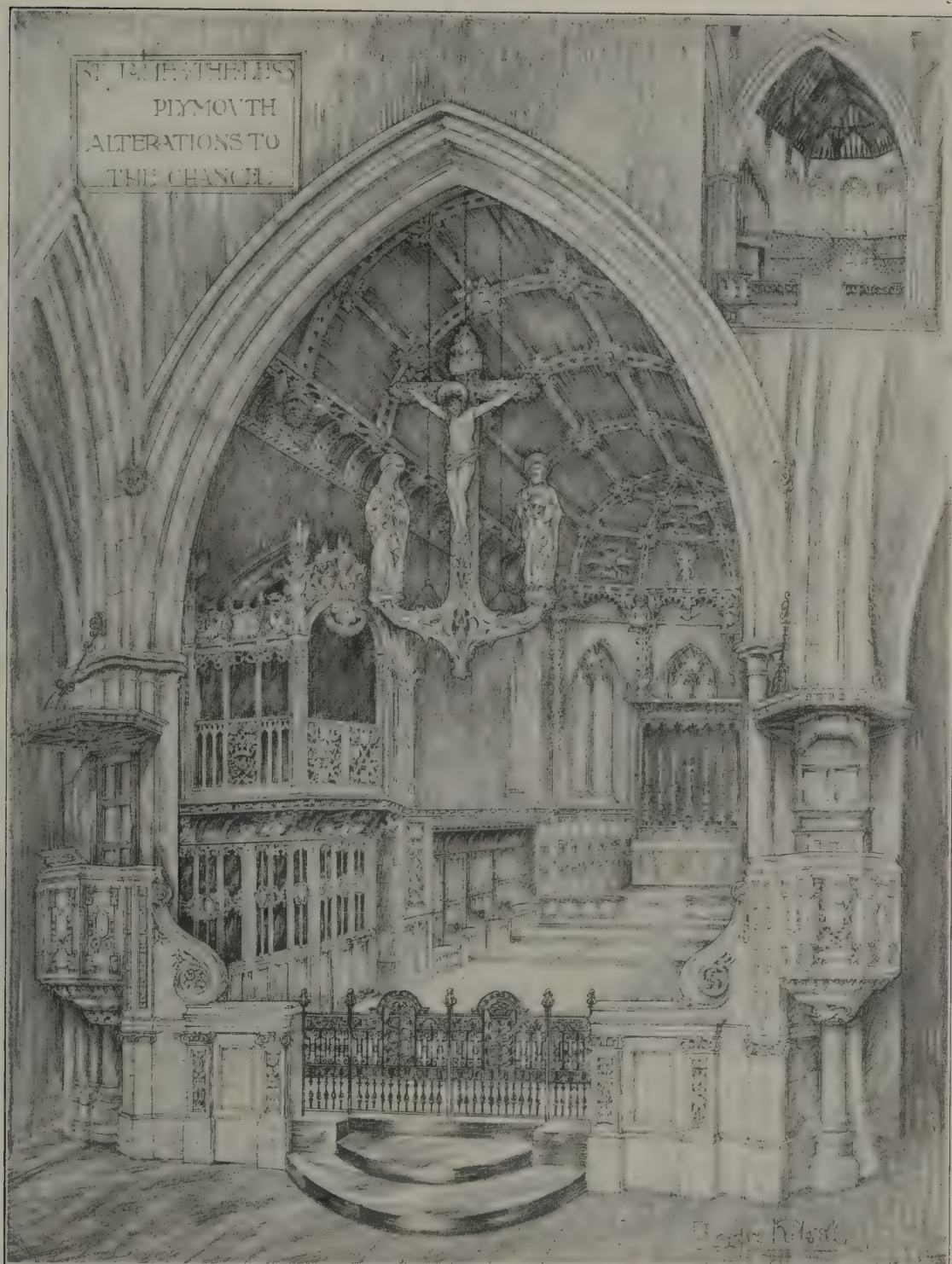
St. Oswald's Church, Birmingham.

W. H. Bidlake, M.A., Architect.



St. James-the-Less, Plymouth.

T. Rogers Kitsell, A.R.I.B.A., Architect.



The above illustration shows, by comparison with that of the chancel as it used to be, what has been done. The organ has been placed in a loft, instead of occupying space required for vestry accommodation. The new organ gallery gives room also for other musicians besides the organist. A new roof, reredos, panelling, etc., have been provided, and the chancel has been completely re-decorated.

St. Matthew's Church, Yiewsley, West Drayton.

Nicholson and Corlette, FF.R.I.B.A., Architects.



Photo : Cyril Ellis.

The work here consists of a new nave added to an earlier small church by Sir George Gilbert Scott. The decoration was designed and a considerable portion of it painted by the architects, who also designed the banners, the pulpit and other fittings. The large wrought-iron cross was made by the local blacksmith, and the altar cross and two candlesticks by Mr. H. Wilson.

Reredos, St. Andrew's Church, Bramfield, Suffolk.

A. Winter Rose, Architect.

THIS reredos has been erected by Miss Tatlock, of Bramfield House, in memory of her parents and grandparents, the latter having been the famous painter, Peter de Wint, and his wife. Grey polyphant was selected by the architect as being less likely to detract from the glory of the screen which is a beautiful feature of the interior. Although very rich in detail, the lighter shadows become absorbed when looking up the church. The east end thus forms a good background for the screen, while still preserving the full interest which one rightly associates with the altar upon closer inspection.

A difficulty that had to be overcome was the existence of an altar back designed by an architect now dead, and it was deemed advisable to frame his work into the new scheme.

The figures set in the canopied niches are in Douling stone. Reading from left to right they are: SS. Helena, Paul, Peter and Andrew.

An attempt has been made to mark the characteristics of the Saints as we know them from the Bible; which aim has been very greatly

helped by the vigorous technique of the sculptor, Mr. F. Brook Hitch.

Below these figures are panels centering in shields bearing the emblems of the Passion picked out in tarnished gold.

The altar table is also new and, like the reredos, was executed from cartoons by Mr. Winter Rose.

Bramfield is one of the many interesting Suffolk villages lying close to the borders of Norfolk. Hidden in its little valley away from the hurry and dust of the old Yarmouth road on the one side and the main line of the Great Eastern on the other, it escapes the notice of visitors. It is a picturesque little place with its collection of red roofed cottages clustering around the church and mill. The church, although food for the painter, is not in itself of great architectural interest. Standing on rising ground above the village, its detached tower suggests military activity rather than religious peace. It is an ancient building of flint plastered both inside and out, and the features fix the date of erection at the commencement of the Decorated period.



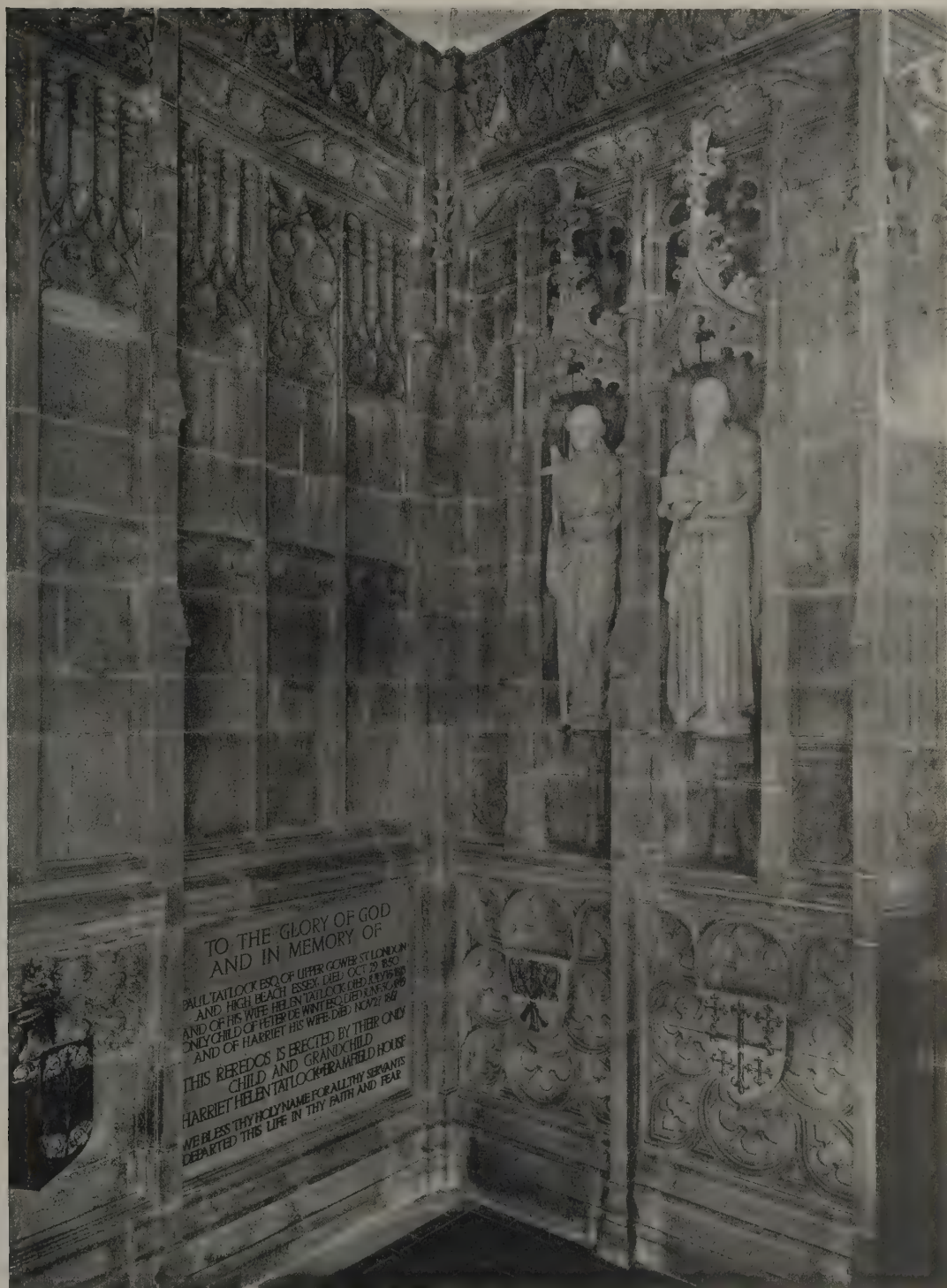
GENERAL VIEW.

Reredos, Bramfield Church.



DETAIL (FIGURES: ST. PETER AND ST. ANDREW).

Reredos, Bramfield Church.



DETAIL (FIGURES: ST. HELENA AND ST. PAUL).

Emmanuel Church, Fazakerley, Liverpool.

W. W. Ward and W. G. Copwell, Architects.

THIS church has been built as a parish church for the new district of Fazakerley, to take the place of a mission hall. It was the result of a limited competition, the principal requirements of which were that it should ultimately seat about 800, should cost not more than £8,000 (including a tower), and should have ample vestry accommodation, and an outside pulpit. The present work has cost about £7,000, and is capable of seating 1,000 persons. It is complete, with the exception of the tower and the furnishing. The present furniture was in use at the mission hall, and is too small in scale for the building. This, however, does not apply to the pews, which are in pitch-pine stained to get rid of the unpleasant red colour of the wood. The work throughout is very substantial, but no money has been spent on ornament for its own sake, and the cost of upkeep should be small.

The style is a free adaptation of the Gothic, with plain lancet windows, to avoid the expense of tracery.

The walls throughout are faced with Edwards'

red pressed bricks (adopted by the express wish of the building committee), relieved with Storeton Hill stone, and bands and panels of tiles set edgeways in cement. The roof is of northern pine, painted white and decorated in colours, and covered externally with Tilberthwaite sea green slates laid in diminishing courses. The windows are filled with white antique glass, in $\frac{1}{2}$ in. lead comes. The nave, aisle, and vestry floors are of maple blocks, and the chancel and baptistery floors of York stone slabs, with inset of red and green pressed tiles in patterns. External doors are of oak, and inner doors covered with pigskin and studded with brass-headed nails.

The work has been carried out by the following firms:—General contractors, the executors of Mr. Isaac Dilworth, Wavertree; wood-block floors, Mr. Roger Lowe, Farnworth; slating, The Tilberthwaite Co.; plumbing, painting and decorating, Mr. Arthur Lloyd, Walton; rainwater goods, Lockerbie & Wilkinson; cast-lead pipe-heads, Mr. G. P. Bankart.

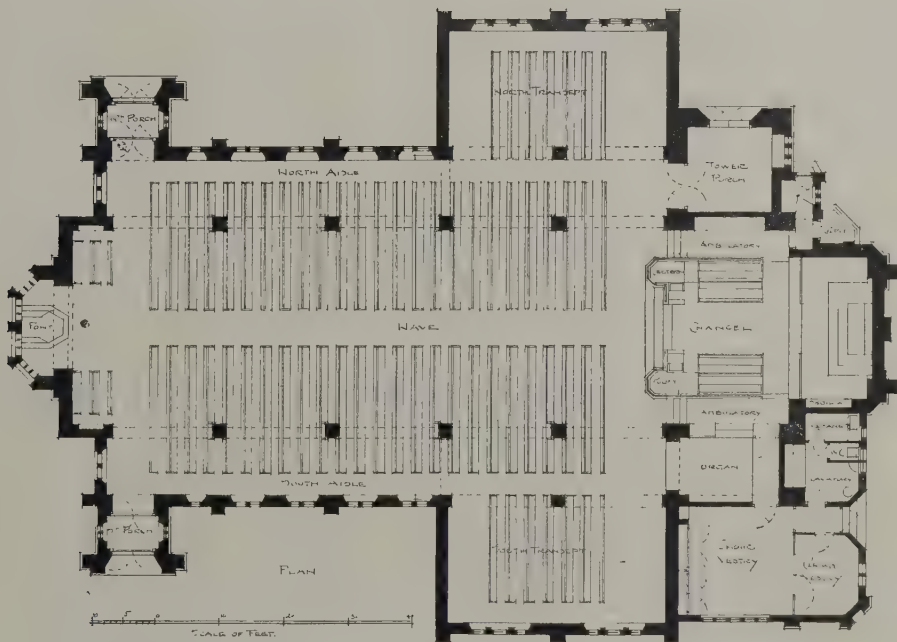


VIEW FROM SOUTH-WEST.

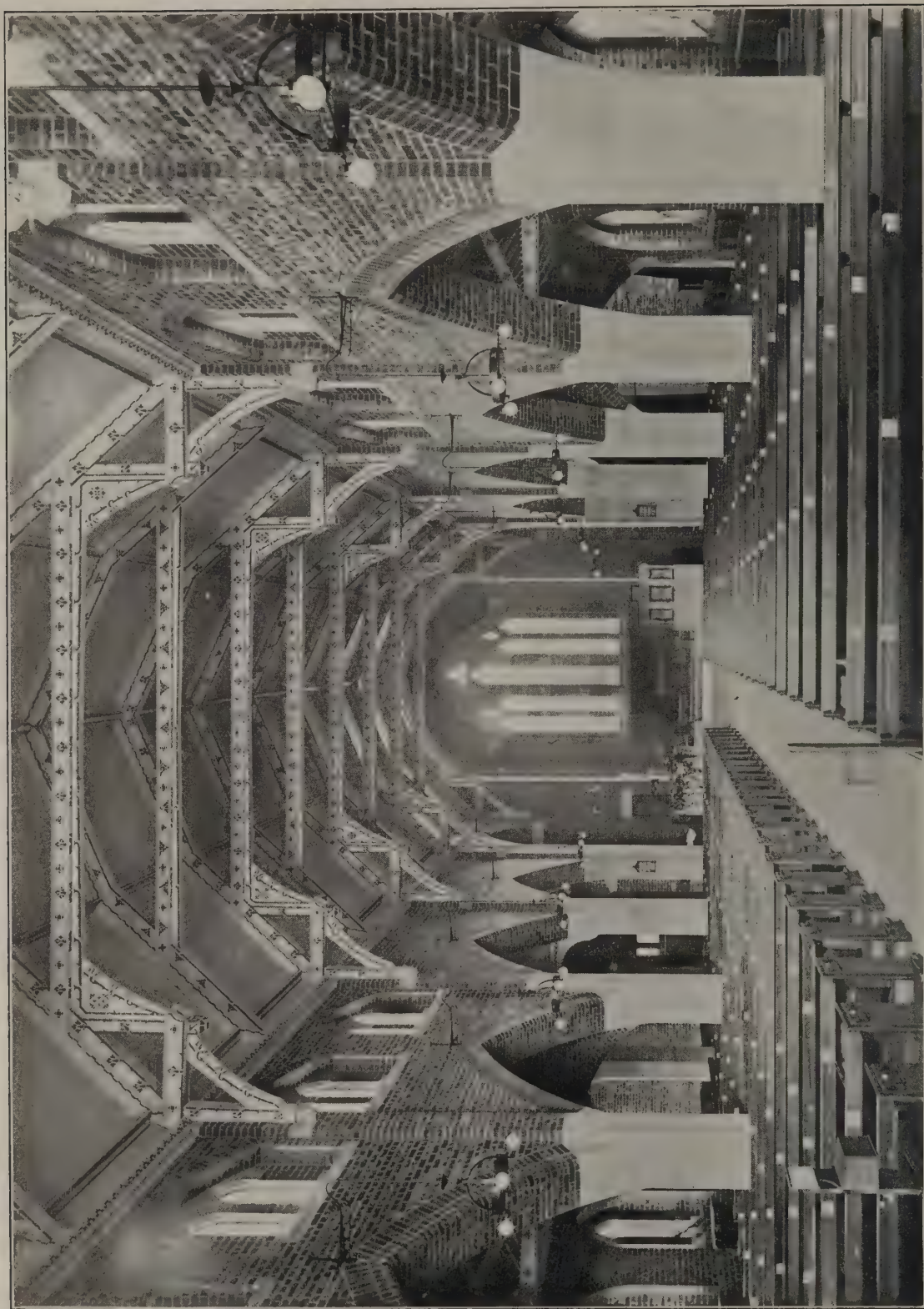
Emmanuel Church, Fazakerley, Liverpool.



VIEW FROM SOUTH-EAST.



Emmanuel Church, Fazakerley, Liverpool.



INTERIOR, LOOKING EAST.

St. George's Church, Bickley, Kent.

Ernest Newton, A.R.A., F.R.I.B.A., Architect.



Convent Chapel, Braintree, Essex.

The late J. F. Bentley, Architect.



SIDE CHAPEL AND ALTAR.

Convent Chapel, Bayswater, London.

Arthur Young, Architect.



THE ALTAR.

Design for a Modern Church.

Hubert C. Corlette, F.R.I.B.A., Architect.



Parish Church, Coldstream, Berwickshire.

J. M. Dick Peddie, Architect.



INTERIOR. LOOKING EAST.

All Souls' Chapel, Belclare, Mayo, Ireland.

Sir Charles A. Nicholson, F.R.I.B.A., Architect.



The Chapel, Britannia Royal Naval College, Dartmouth.



THE EAST END.
(Particulars on page 212.)

The Chapel, Britannia Royal Naval College, Dartmouth.



INTERIOR, LOOKING WEST.

The Chapel, Britannia Royal Naval College, Dartmouth.



ORGAN CHAMBER IN CHANCEL.

Rood-screen, St. Paul's, Tranmere.

Hastwell Grayson, M.A., A.R.I.B.A., Architect.

ST. PAUL'S CHURCH, Tranmere, Birkenhead, is one of a group of red stone churches built in the middle of the last century. It was consecrated in 1857. Externally the church is rather successful, but the interior lacks proportion and is singularly void of dignity. A new rood-screen has recently been added, from designs by Mr. Hastwell Grayson; and this, by providing a central feature, has made the

roof less obtrusive. It was carried out by Mr. James Parkinson, of Liverpool, in oak slightly stained. The whole of the modelling and carving to the screen and rood was executed by Mr. E. O. Griffith, also of Liverpool, who was at one time organist in the church. The modelling of St. John is particularly happy. The cost of the joinery and carving amounted to only £420.

The Chapel, Naval College, Dartmouth.

Sir Aston Webb, C.B., R.A., Architect.

THE Britannia Royal Naval College was built about seven years ago to take the place of the old training ship for cadets—the *Britannia*, at Dartmouth. The site is a very beautiful one, 180 ft. above sea level, with views down the Dart to the mouth of the river. The buildings comprise a school block centrally placed, with day-rooms, etc., on either side, the cadets' dining hall completing the western end and the chapel the eastern end.

The walls externally are faced with Bracknell bricks, with Portland stone dressings, and the

roofs are covered with Cornish Delabole slates. The interior of the chapel is carried out in brick and stone, decoratively treated, and the chancel is lined to a height of 12 ft. with Brescia marble slabs opened out; the floor is also laid with marble—this work being the gift of past cadets, as well as the reredos and ambone and the stained-glass windows by the late Mr. Kempe.

The contractors were Messrs. Higgs & Hill, Ltd., of Lambeth. Messrs. John Daymond & Son, of London, executed the reredos, and H. T. Jenkins and Son, Torquay, the marble work.

The Chapel, Sanatorium, Midhurst.

H. Percy Adams, F.R.I.B.A., Architect.

THIS chapel was a separate gift to the late King Edward by Sir John Brickwood. The plan is probably unique in the history of church building. Dr. Theodore Williams and some members of the committee suggested that an open-air chapel should, if possible, be designed; and the outcome of their proposal is a V-shaped plan with the point of the V directed north. The arms of the V form two naves of the chapel—one for men, and the other for women—the chancel being at the apex, octagonal in form and domed. The southern sides of the naves have entirely open arcading, which is protected by a cloister on a 6 in. lower level to prevent the ingress of snow and rain. The walls are of Bath stone, the floor of Gazeby (York) stone, and the ceilings are of

plaster with a slight enrichment. Simple stained glass in geometrical designs is used in the windows; and the pulpit, lectern, and altar are made of teak with inlays of ebony. An open-air pulpit has been provided for use in fine weather, when patients are permitted to sit in the cloisters and on the terrace.

The elevations depend somewhat for effect upon the colour and quality of the materials employed. Bracknell red bricks combined with Luton grey bricks of varying proportions have been used in simple bond patterns; and, by a selection of pointing, a pleasant colour effect has been obtained.

Messrs. Longley & Co., of Crawley, were the general contractors.

Rood-screen, St. Paul's Church, Tranmere, Birkenhead.



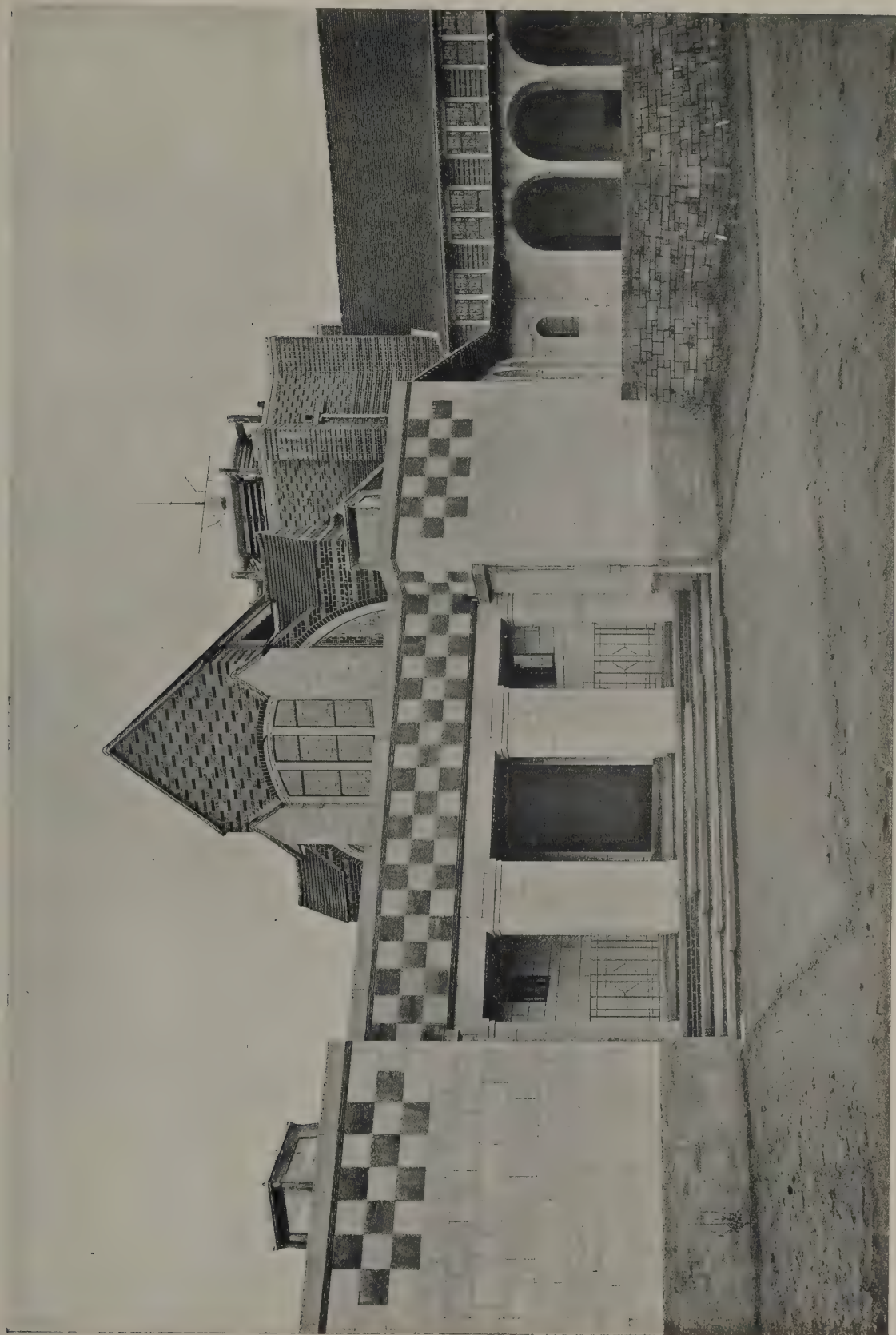
GENERAL VIEW.

The Chapel, King's Sanatorium, Midhurst.



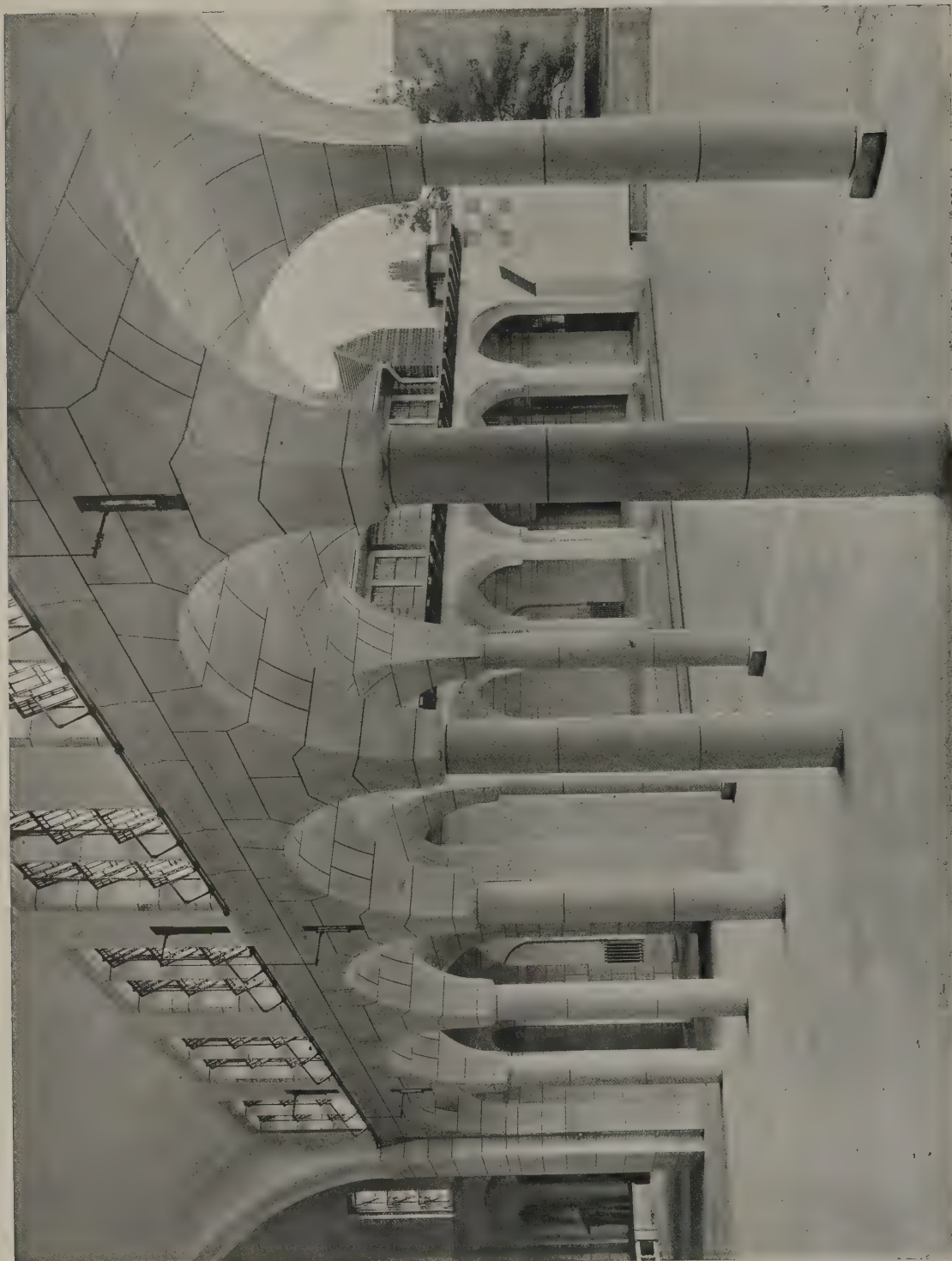
GENERAL VIEW, FROM THE SOUTH.

The Chapel, King's Sanatorium, Midhurst.



DETAIL OF ENTRANCE TO WEST AISLE.

The Chapel, King's Sanatorium, Midhurst.



WEST AISLE.

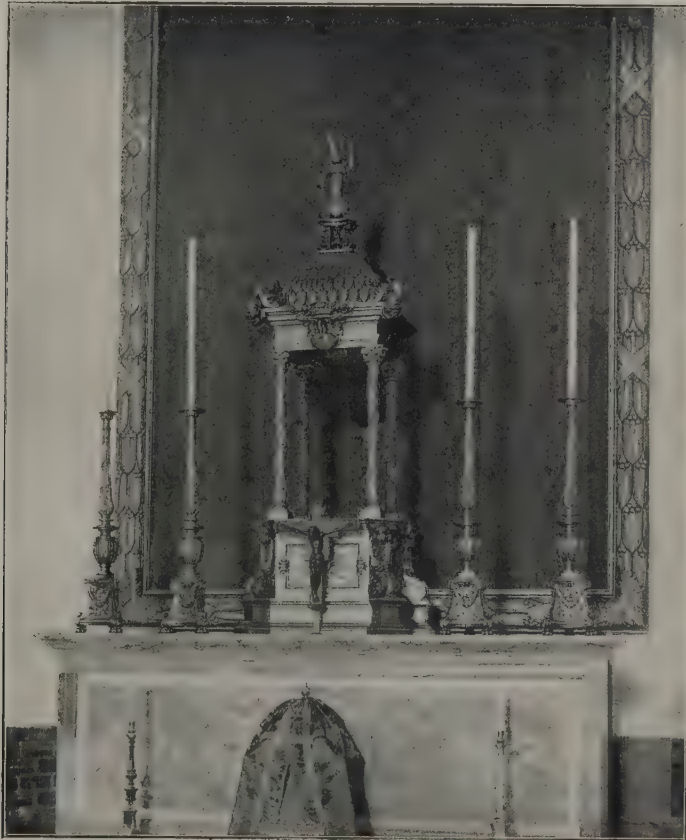
St. Peter's R. C. Church, Edinburgh.

R. S. Lorimer, A.R.S.A., Architect.

IN the design of this church the restriction of cost had to be borne in mind throughout. Effect has therefore been sought in broad simple lines and good proportion. The plan is a Latin cross, with shallow sanctuary and transepts, the total length of the site being 140 ft. The nave, only partly built, is flanked by narrow aisles, which arrangement, with narthex or vestibule, allows a free-way round the church for processional purposes. Externally the building is treated with extreme simplicity. It is built of Hailes rubble of mixed colours, with window dressings, etc., of Poudham stone. On the south side is a small belfry, and at the north-east a turret containing a stairway leading to the organ gallery in the south transept. The continuation of this stair gives access to the roofs.

The church is entered from a courtyard on the south, between the presbytery at the south-east and the school at the south-west corners of the site. From the courtyard a covered cloister leads to the porch, and there is a second entrance at the north-east. On the eastern wall is a stone sculpture of the Crucifixion, by Mr. Joseph Hayes, accompanied by escutcheons bearing instruments of the Passion. A group representing the Annunciation is situated on the southern wall. In the cloister a niche has been built to receive a statue of the Blessed Virgin.

The roof, which is treated in the form of large deep panels, is constructed of Oregon pine, untouched, and has been left to tone naturally under the action of the air. Contributions from various donors have made possible a little luxury



THE HIGH ALTAR.

St. Peter's Church, Edinburgh.



THE EAST END.

St. Peter's Church, Edinburgh.



VIEW FROM NORTH-EAST.



VIEW FROM SOUTH-WEST.

St. Peter's Church, Edinburgh.



ALTAR IN SIDE CHAPEL.

in the treatment of the fittings. The rood is of carved wood, painted and gilded, the whole work having been carried out in Edinburgh. The figures were modelled by Joseph Hayes. The altar-rail, which is of forged iron of simple pattern, was suggested by a good Italian model; and the gates are enriched with the crossed-keys symbol of St. Peter. The high altar is embellished with a painting representing the confession of St. Peter, by Mr. Frank Brangwyn, A.R.A., and for

this a massive carved and gilded frame has been provided. The tabernacle and candlesticks are also of carved wood gilded, and were designed by Mr. Lorimer. The marble-work of the high altar is temporary. An altar in the side chapel of the south transept, of which a view is given above, is carried out in Hopton Wood stone. Above it is a carved and gilded frame, which is also to be filled at some future time with a painting. The church contains a beautiful lead font by Mr. G. P. Bankart.

Chancel Screen, St. Crantock Church, Cornwall.

Edmund H. Sedding, F.R.I.B.A., Architect.

THIS screen, which is 42 ft. in length, extends across the chancel and chancel aisles. It is a new screen, as there was nothing left of the old one, saving four roughly moulded uprights united by a rude transom, with panelling of the cheapest carpentry under. These uprights, about 6 ft. in height, were coated with a dismal coloured paint, which probably preserved them from decay, for rain found its way freely into the church before the present vicar (the Rev. G. M. Parsons) undertook the extensive work of repairing the fabric. A place was found for the four uprights in the new screen. It was evident from

the section of the coarse mouldings that the screen was of unusual character, after the unique example at St. Merryan, north Cornwall, in which the chief characteristic is that the arches of the bays are without tracery.

The figures in the upper part or "gallery" represent the evangelists, with the Crucifixion in the centre—after the old order of things. The portion of the nave roof above has been panelled and enriched with carving and gilding.

The woodwork of the roofs and fittings is of the best oak.

Chancel Screen, St. Crantock Church, Cornwall.



Chapel of the Bluecoat Hospital, Liverpool.

Briggs, Wolstenholme, Hobbs and Thornely, Architects.

THE Bluecoat Hospital is the oldest charity in Liverpool, and formerly occupied a site in School Lane. The new buildings are situated in Church Road, Wavertree, on the outskirts of the city. The chapel, costing £10,000, was a special gift to the trustees by Mr. F. Fenwick Harrison. It is placed at the extreme southern end of the main front of the hospital, with which it communicates.

The exterior facings are of 9 in. by $2\frac{3}{8}$ in. red wire-cuts supplied by J. C. Edwards, Ruabon, with dressings of Grinshill stone. The stone carving was executed by E. O. Griffith, of Liverpool, the main features of this work being cherub-head keystones to the windows. The capitals in

the chapel also contain cherubs' heads and symbolical emblems. For the interior of the chapel Monk's Park Bath stone has been used. The wood carving was carried out by Earp, Hobbs, and Miller, of Manchester, and Wilson and Thompson, of Liverpool. The electric-light fittings, designed in conjunction with the architects, were carried out by George Wragge, Ltd., those in the chapel being specially modelled by Mr. Miller, of Earp, Hobbs, and Miller. This latter firm also cast the large bronze memorial tablet to the memory of the wife of the donor of the chapel; and the metal frames and glass for the windows, as well as the large cross terminal in hammered iron to the apex of the chapel.



VIEW LOOKING TOWARDS CHANCEL.

All Saints' Convent, Colney Chapel, St. Albans.



DETAIL OF ENTRANCE TOWER.

All Saints' Convent, Colney Chapel, St. Albans.



DETAIL OF MAIN ENTRANCE.

All Saints' Church, Woodham, Surrey.

W. F. Unsworth, F.R.I.B.A., Architect.

A MILE to the north of Woking station lies the Church of All Saints, Woodham, built a few years ago from the designs of Mr. W. F. Unsworth. The church is set among thick pine woods, and the aim of the architect has been to produce what is essentially a village church, simple in its lines and low in its proportions, with an oak-shingled central spire in true old Surrey fashion.

The church is entered on the south side by an oak porch of ample proportions and having broad oak seats.

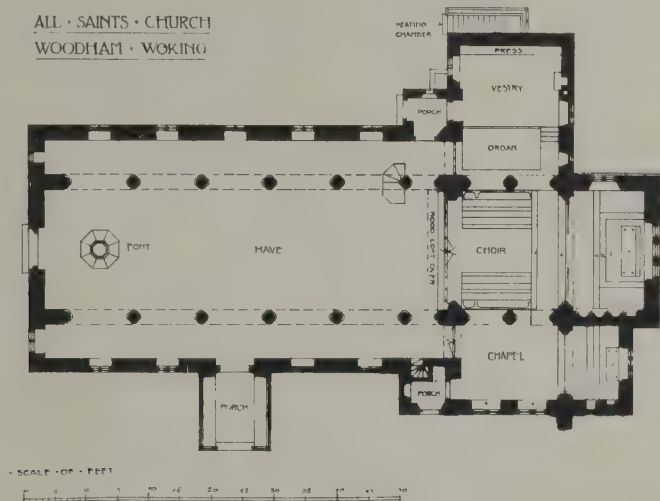
The nave arcade comprises five bays, with clustered columns, while next the chancel are two smaller arches of 4 ft. span, over which the rood screen is to be constructed. This will be approached by a staircase and steps crossing the aisle, giving access to the screen through two openings: the same stairs leading to a muniment room over the entrance to the lady chapel.

The choir is arranged with a clearstory arcade in the north and south aisles. The altar front and rails are of olive, oak, ebony, and cedar—the first-named having been obtained from the Mount of Olives. An arch on the south side of the choir opens to the lady chapel, which has seating accommodation for about 30 persons.

The west window of the nave, designed by Professor Moira, represents the Archangels of Light triumphing over the Powers of Darkness.

The external walls are of Bargate stone carefully coursed in scale with the building. Hand-made tiles are used on the roof, and Monk's Park stone is employed for the windows.

The general contractors were Messrs. J. Norris & Sons, Sunningdale. The fittings are by Messrs. Wenham & Waters, Ltd., Croydon; art metalwork by Starkie Gardner & Co., London; marble work by Anselm Odling & Sons, London; heating and ventilation by J. Keith Blackman & Co., Ltd., London.



All Saints' Convent, Colney Chapel, St. Albans.

Leonard Stokes, P.R.I.B.A., Architect.

THIS building has been erected about three miles from St. Albans for the Sisterhood formerly occupying several houses in Margaret Street, Cavendish Square. Local "grey" bricks are used for the facings generally, with red bricks as dressings and bands. Weldon stone is employed for the stone dressings, and the roofs are covered with stone slates. The building is heated by hot water and lighted by electricity, which is generated in the outbuildings. Water is pumped by the same engines into the three

towers, in which are situated the sanitary arrangements.

The buildings stand on the site of an old mansion, which it was thought desirable to pull down. The grounds include many acres of park, with fine old walled gardens, besides lawns and shrubberies.

The contract for the foundations was carried out by Messrs. Miskin & Son, of St. Albans, and the superstructure by Messrs. William King & Son, of London, at a cost of nearly £40,000, exclusive of the chapel.

All Saints' Church, Woodham, Surrey.



VIEW FROM SOUTH-EAST.

All Saints' Church, Woodham, Surrey.



INTERIOR, LOOKING EAST.

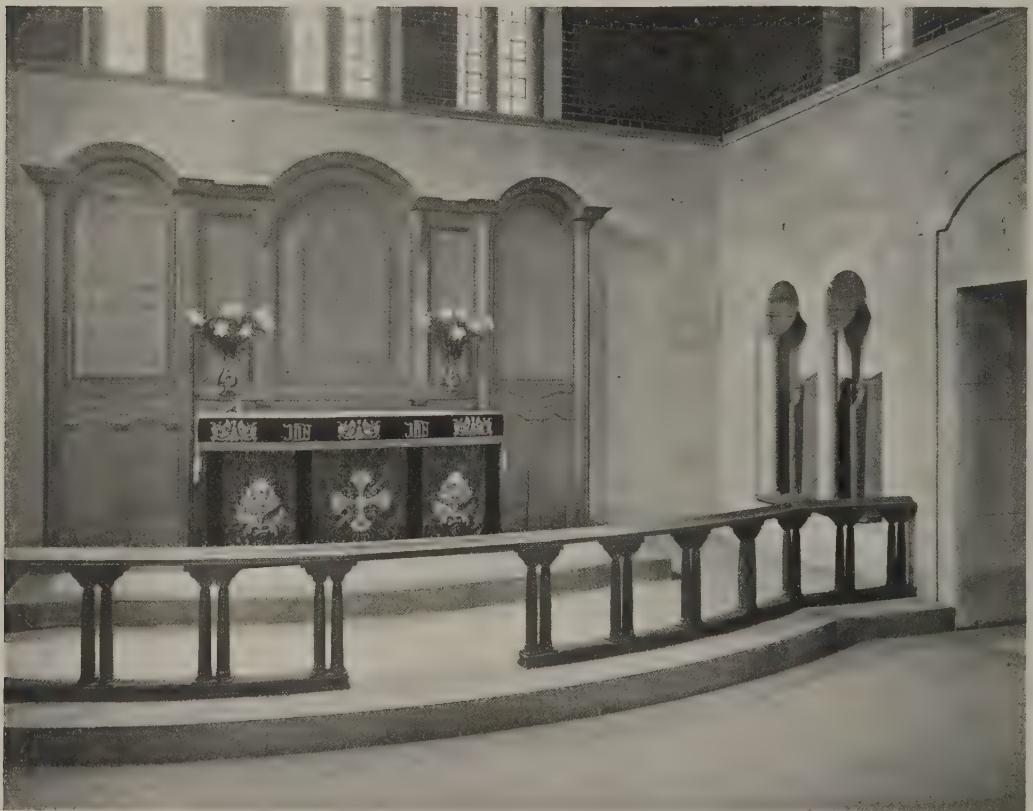
Church of St. Mary the Virgin, Summerstown, London, S.W.

Godfrey Pinkerton, F.R.I.B.A., Architect.

AN important condition in the erection of this church was that it should be very well lighted, and a highly successful result has been obtained, as may be judged from the accompanying views. The church is faced both inside and out with red Wrotham bricks from Messrs. Pascall's fields, with dressings and linings of chisel-faced Bath stone. It is roofed with Westmorland slates. The small columns in the sub-arcades and the sedilia are of fine-axed grey granite. At present the tower is only built to a sufficient height to take the organ (which is in a gallery), and has a temporary roof. The chancel is paved with Portland stone, and has borders and steps of blue Pennant stone. The pulpit, reading-desk, and wall are in three kinds of stone—green Quarella, Hopton Wood, and Beer stone. The font is of green Quarella on a Portland base. The choir stalls, clergy seats, communion rail, Com-

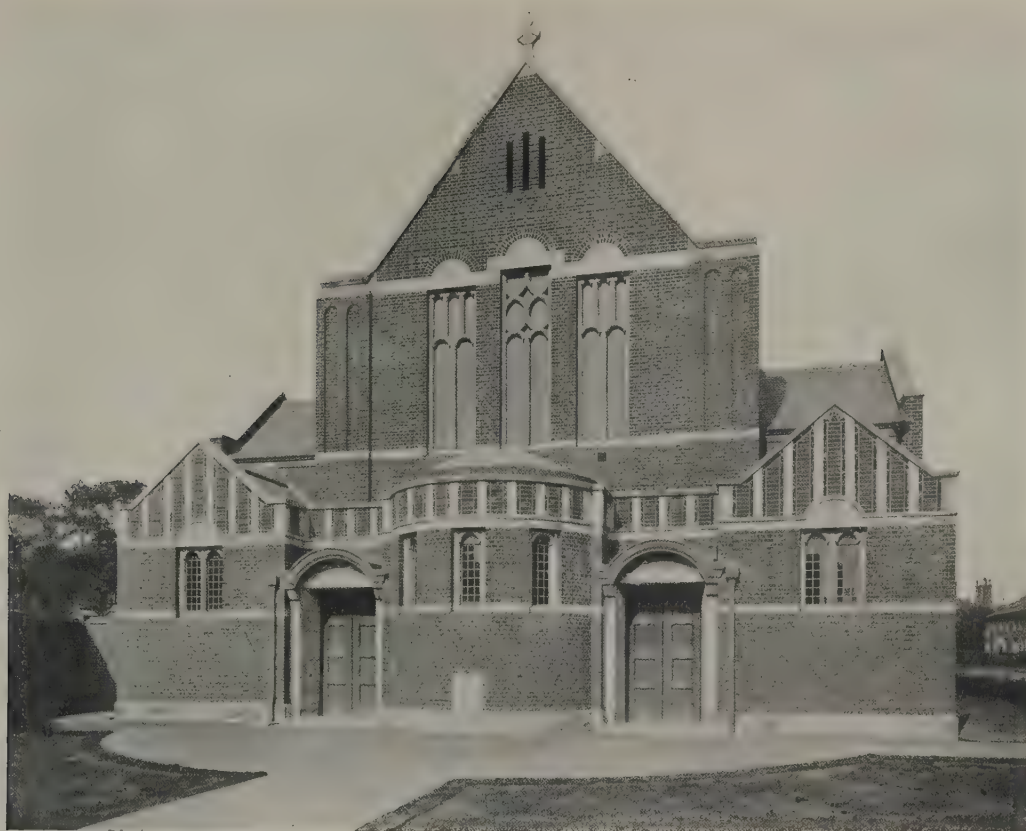
mandment tables, and panelling forming the reredos are of oak. The stalls have a little inlay in mahogany and English walnut. It is intended at some future time to fill the large lunettes in the nave arcade with figure subjects in modelled plaster. Chairs were originally intended to provide the seating accommodation, but just prior to the completion of the church the committee decided to have pitch-pine benches.

The general contractors, both for foundations and superstructure (separate contracts), were Messrs. Johnson & Co., of Wandsworth Common. The font and cover were made by Mr. Laurence A. Turner, who also modelled and executed the other carving, both in stone and wood, from the architect's drawings. The glazing was done by Weldon & Co., of Croydon; seating in nave and aisles by P. H. Barker & Co., of Hitchin; and heating by John Grundy, of London.

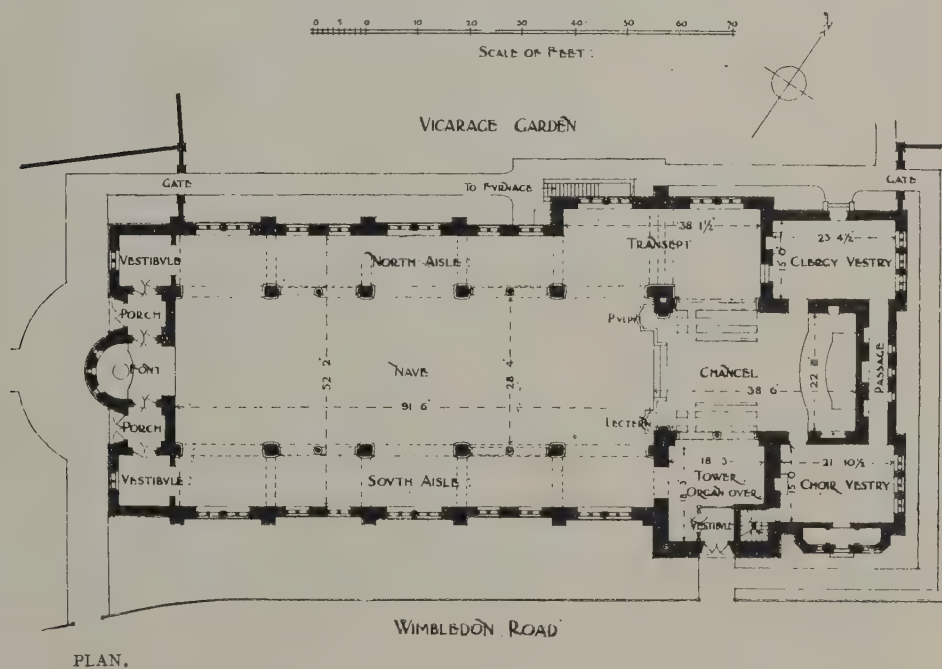


THE SANCTUARY.

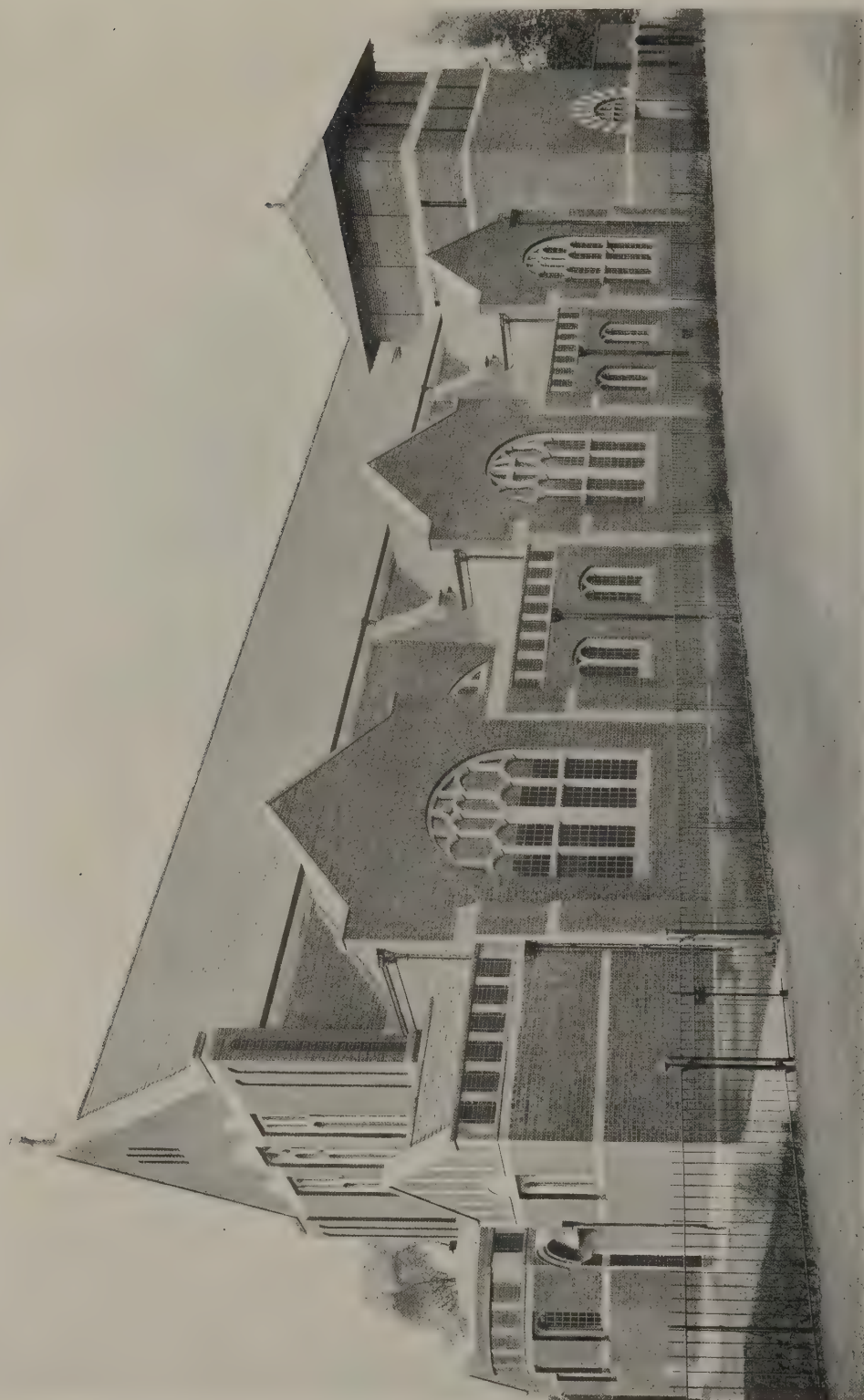
St. Mary's Church, Summerstown.



WEST FRONT

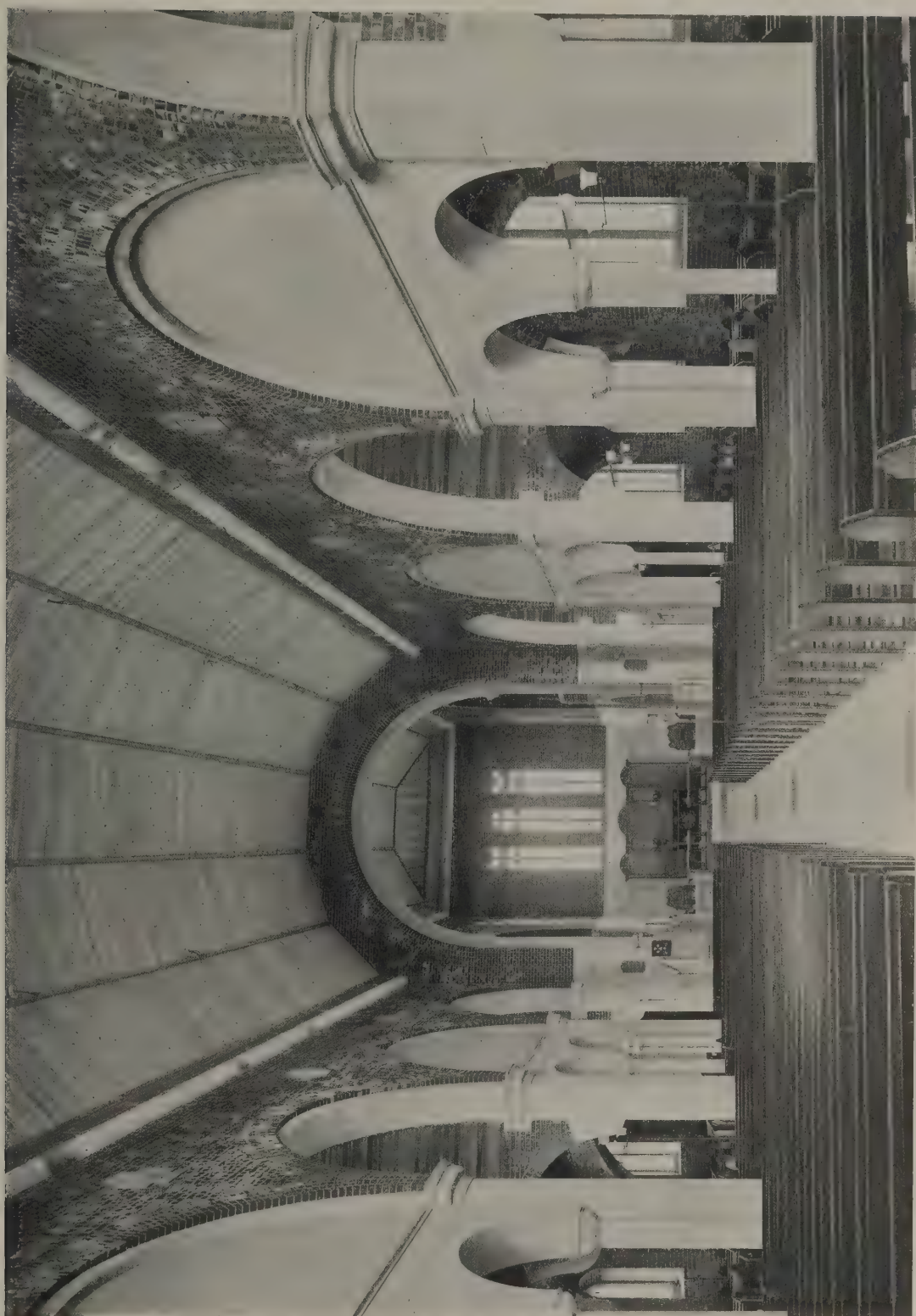


St. Mary's Church, Summerstown.



VIEW FROM SOUTH-WEST.

St. Mary's Church, Summerstown.



INTERIOR, LOOKING EAST.

St. Mary's Church, Summerstown.



CHANCEL AND ORGAN LOFT.

Choir Stalls and Screen, Church of St. John the Evangelist, Herne Bay.

T. W. Watkins, Architect.

A GENERAL scheme of enrichment, of which the accompanying illustrations represent only a part, has been carried out at the above church, the fittings being of carved oak. The church was designed originally by the late R. P. Day, A.R.I.B.A., the chancel having been added later by Mr. W. James. The choir stalls were erected in 1903, and the screen to the narthex in 1907-8, the cost of the work being defrayed by

various gifts and bequests. Included in the scheme are also a vestibule (1904) and a memorial screen (1906), given by Miss Watkins in memory of her sister, and bearing the coat-of-arms of the Watkins family. All these additional fittings were designed by Mr. T. W. Watkins, architect, of Westminster. With the exception of the vestibule, all the work was executed by the Bromsgrove Guild.

St. Clare's R. C. Church, Sefton Park, Liverpool.

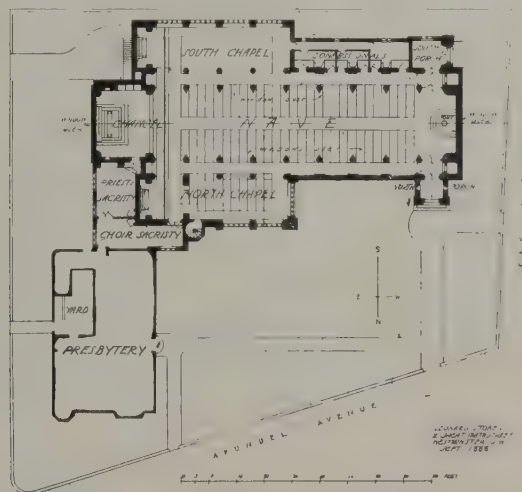
Leonard Stokes, P.R.I.B.A., Architect.

THIS church—one of the earlier works of Mr. Leonard Stokes—displays excellent proportion and fine detail, the tracery of the windows being particularly pleasing. The general massing of the building is bold and strong, and a striking effect is secured by the recessed treatment of the large end window. An interesting comparison may be made between this church and Colney Chapel, St. Albans,

which represents Mr. Stokes in his later style.

The materials used for St. Clare's Church are hand-made local bricks with Storeton Hill stone dressings of varying colour; the roofs being covered with Westmorland green slates, laid in graduated sizes. The church was built in 1888. Messrs. Morrison & Sons, of Liverpool, were the general contractors.

ST CLARE'S CHURCH, SEFTON PARK, LIVERPOOL.



St. Clare's Church, Sefton Park, Liverpool.

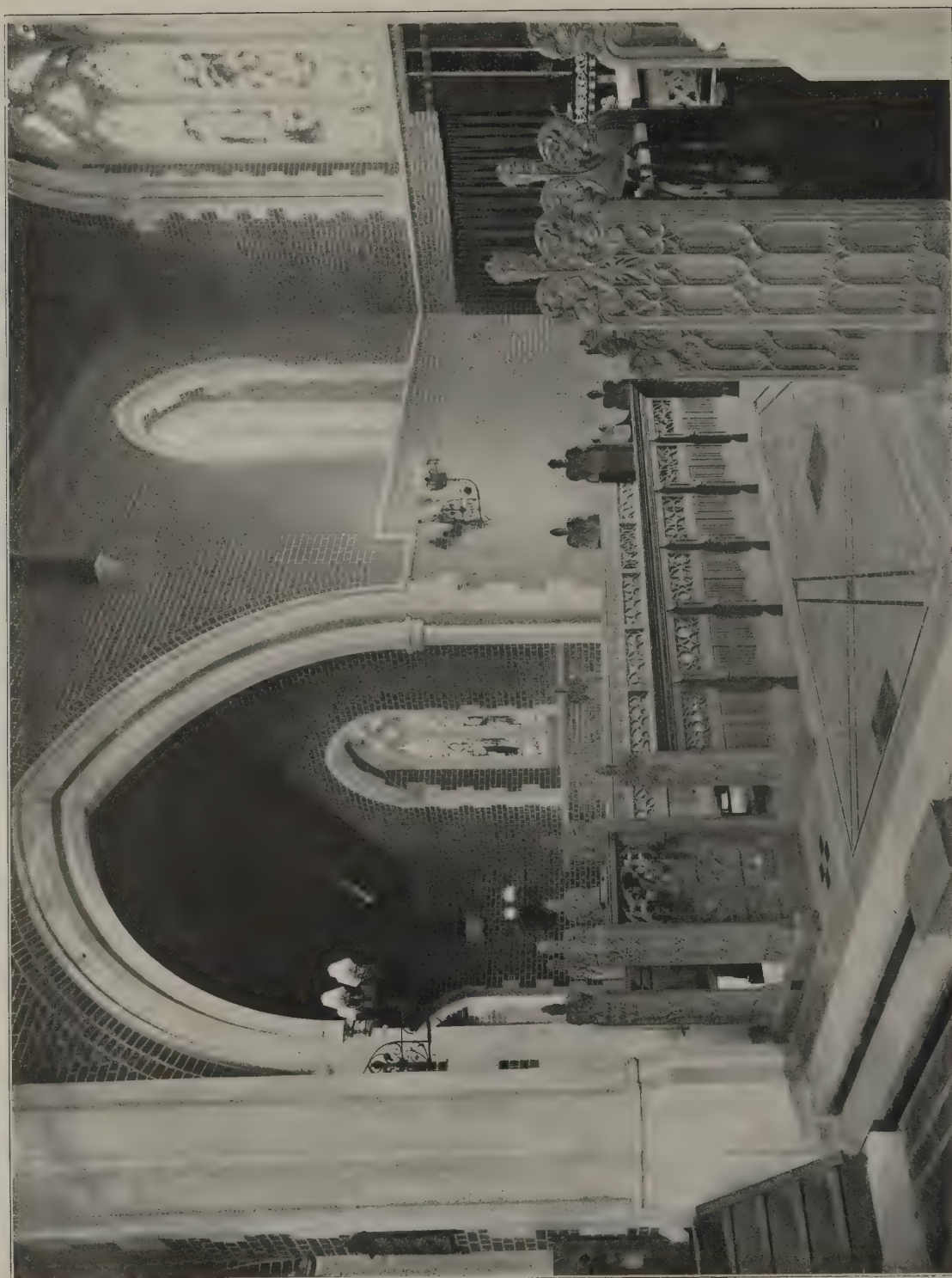


GENERAL VIEW.

Narthex Screen, St. John's Church, Herne Bay.



Choir Stalls, St. John's Church, Herne Bay.



St. Matthew's Church, Newcastle, and St. Hilda's Church, Whitby.

The late R. J. Johnson, Architect.

ALTHOUGH the late R. J. Johnson never figured very prominently as an ecclesiastical architect during his life, the works that have been erected from his designs mark him out as a man of rare and even extraordinary ability. The churches here illustrated exhibit a refined taste and a keen sense of proportion seldom realised by Gothic architects of modern times. St. Matthew's Church, Newcastle, although

comparatively a small building, conveys a fine impression of spaciousness internally. St. Hilda's, Whitby, is perhaps more notable for its exterior. In Newcastle Cathedral the late Mr. Johnson's work is seen at its highest development, the choir and reredos showing a masterly command of the Gothic elements. The altar and reredos in the Lady Chapel were erected as a memorial to the architect.



ST. MATTHEW'S CHURCH, NEWCASTLE: THE TOWER.

St. Matthew's Church, Newcastle-on-Tyne.



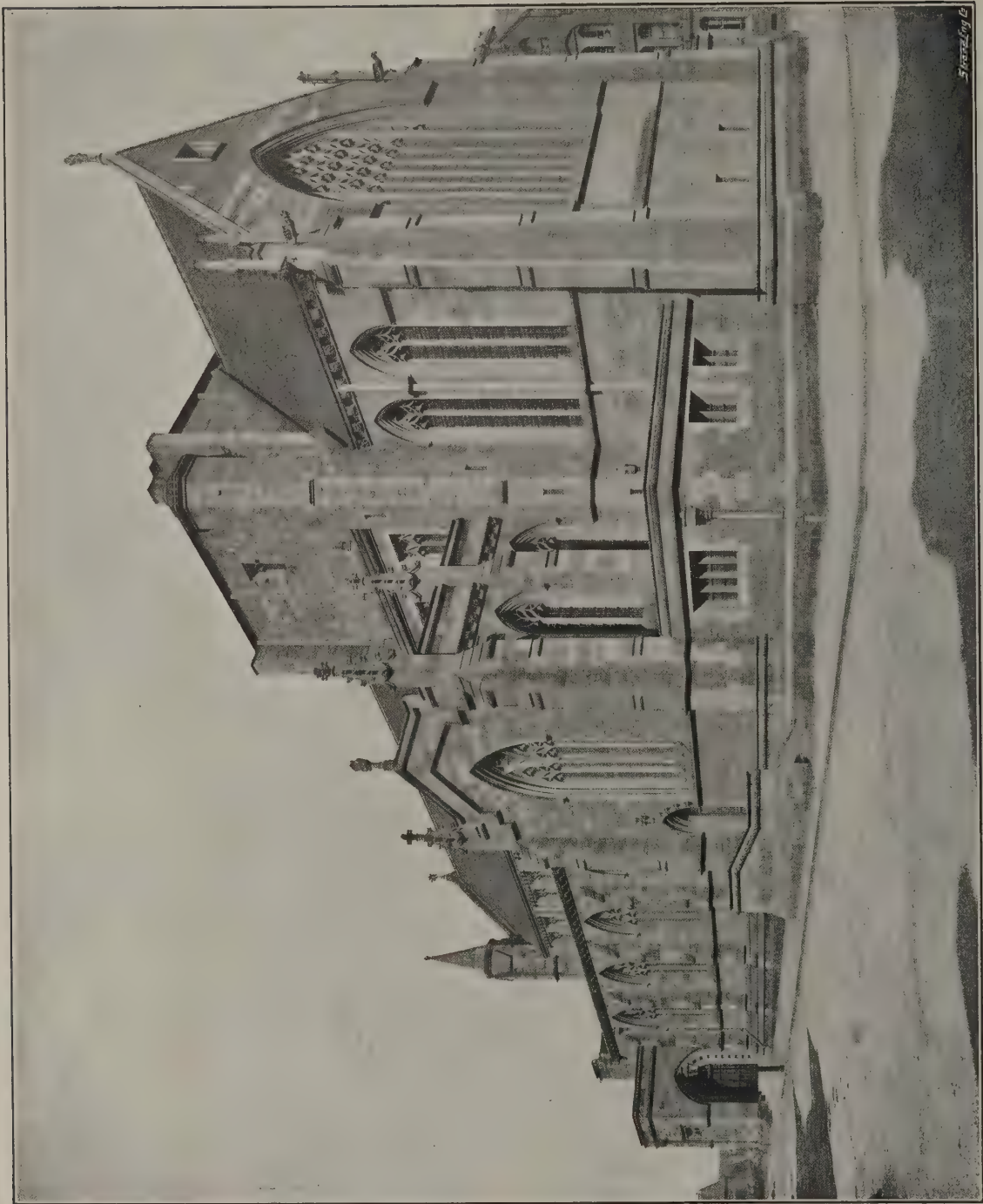
INTERIOR, LOOKING EAST.

St. Hilda's Church, Whitby.



THE SCREEN AND PULPIT.

St. Hilda's Church, Whitby.



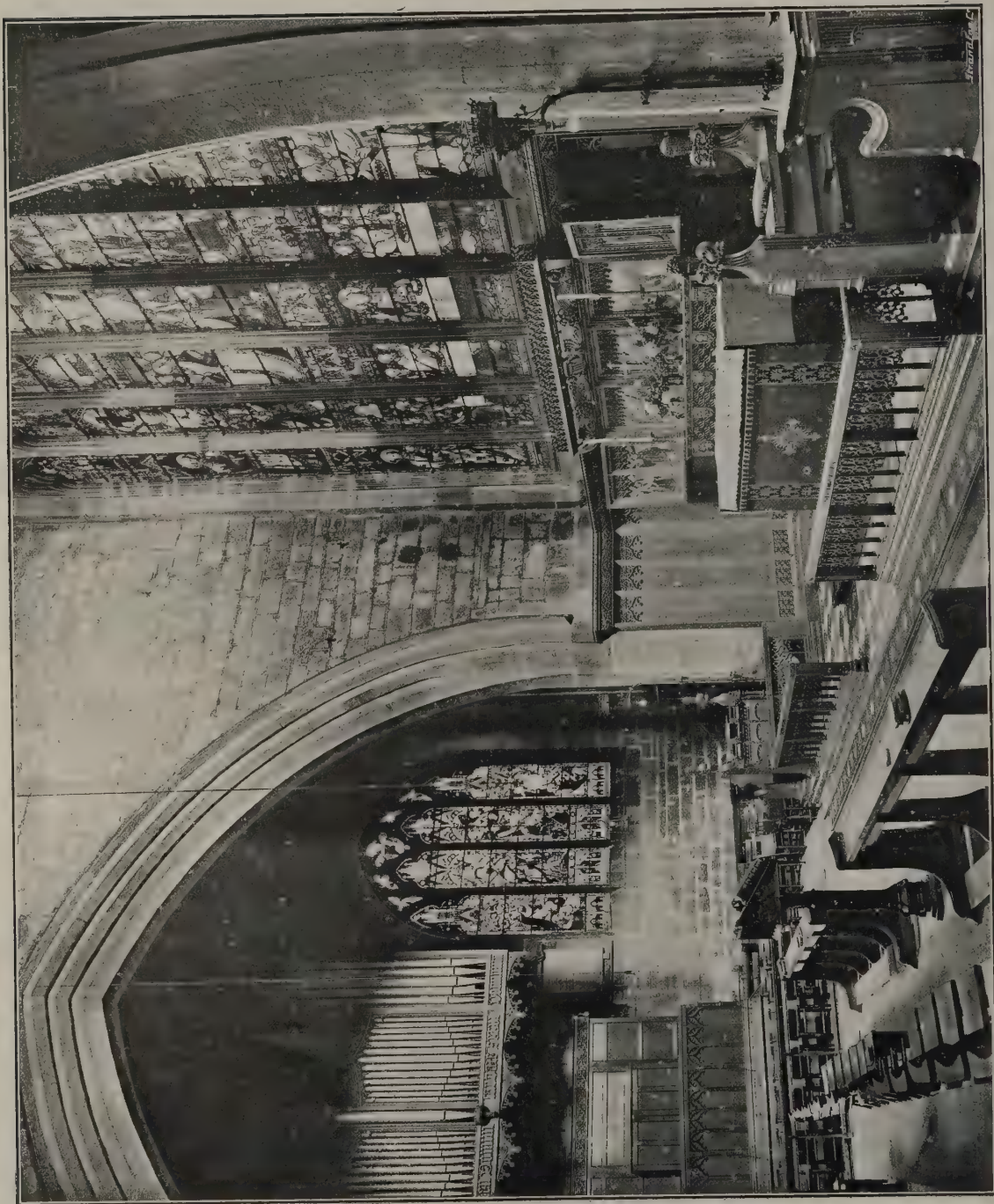
GENERAL VIEW.

St. Hilda's Church, Whitby.



NAVE AND NORTH AISLE.

Lady Chapel, Newcastle Cathedral.



ALTAR AND REREDOS.

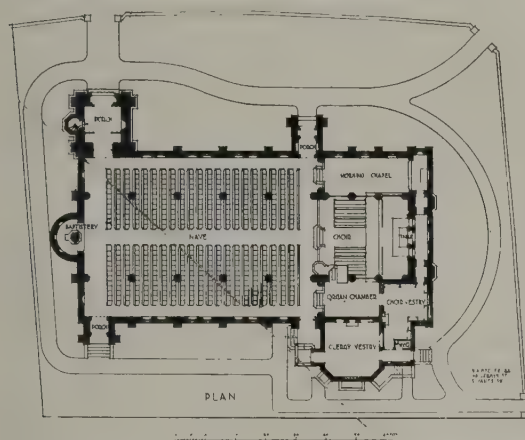
All Saints' Church, Ealing, London, W.

William A. Pite, F.R.I.B.A., Architect.

THIS church has been built through the munificence of the late Miss Frederica Elizabeth Perceval, in memory of her father, the Rt. Hon. Spencer Perceval, who was Prime Minister in 1809-1812.

The most striking feature of the exterior is the great arch and recessed east window, flanked by two turrets. At the west end is a detached tower.

ALL SAINTS' EALING: THE PERCEVAL MEMORIAL CHURCH



Internally the proportions are very pleasing to the eye, and as there is no chancel arch, an unbroken length of roof from east to west is secured. There is a fine metal pulpit, with symbolical figures of Adam and Eve, surmounted by a figure of Christ; this pulpit, together with the lectern, being the work of Mr. Nelson Dawson. The choir and clergy stalls are richly carved, and similar handiwork is displayed in the tracery to the Holy Table. The chancel is paved with marble and its walls are covered with alabaster. The arches here are filled with wrought-iron screens, decorated

with gilding, and panels of rich marble, with glass mosaic borders, are introduced into the sacarium.

At the west end is a font of Caen stone, with symbolical carvings and angels.

A pine dado is fixed around the walls, the benching is of oak, and the aisles are laid with teak blocks. The vestries are spacious, the clergy vestry being large enough for use as a song-room and for small parochial meetings. Heating is by low-pressure hot water.

Messrs. Dove Brothers were the builders, and Messrs. Norman & Beard installed the organ. The cost of the church was £13,600.



THE ENTRANCE TOWER.

All Saints' Church, Ealing.



GENERAL VIEW FROM SOUTH-WEST.



THE EAST END.

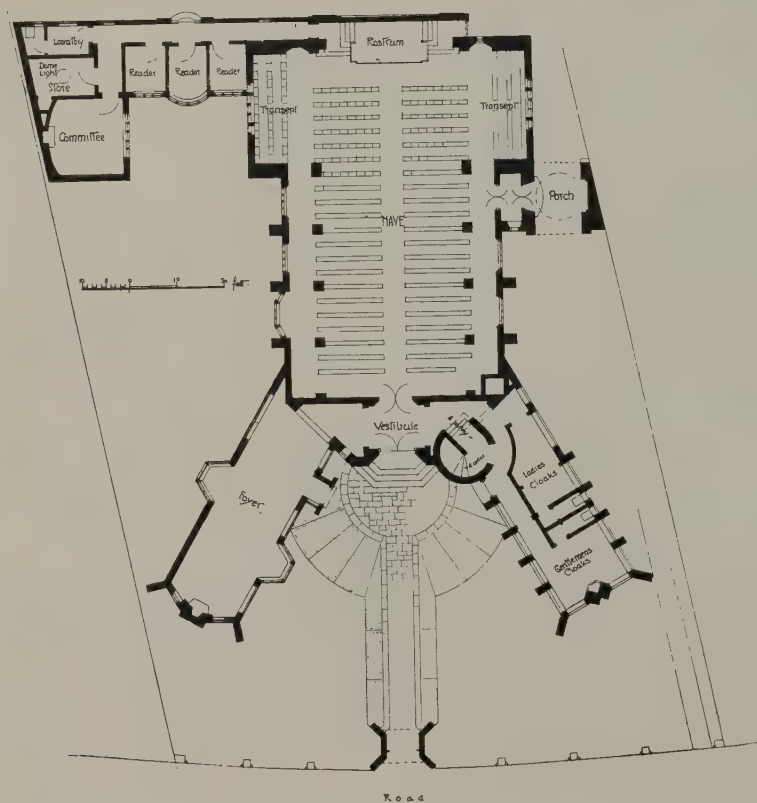
All Saints' Church, Ealing.



INTERIOR, LOOKING EAST.

Church of Christ Scientist, Manchester.

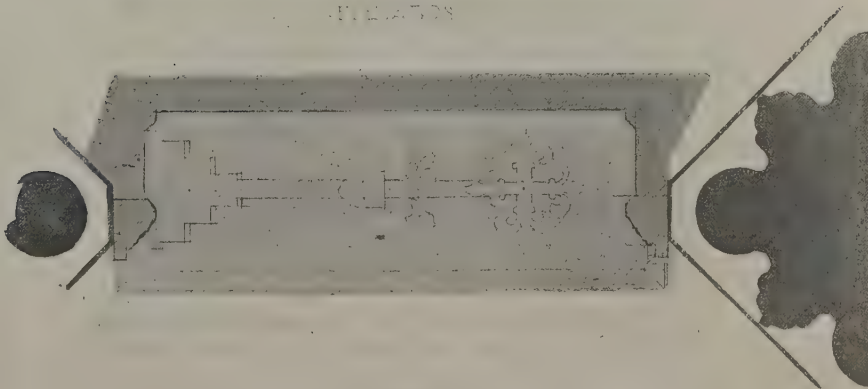
Edgar Wood, F.R.I.B.A., Architect.



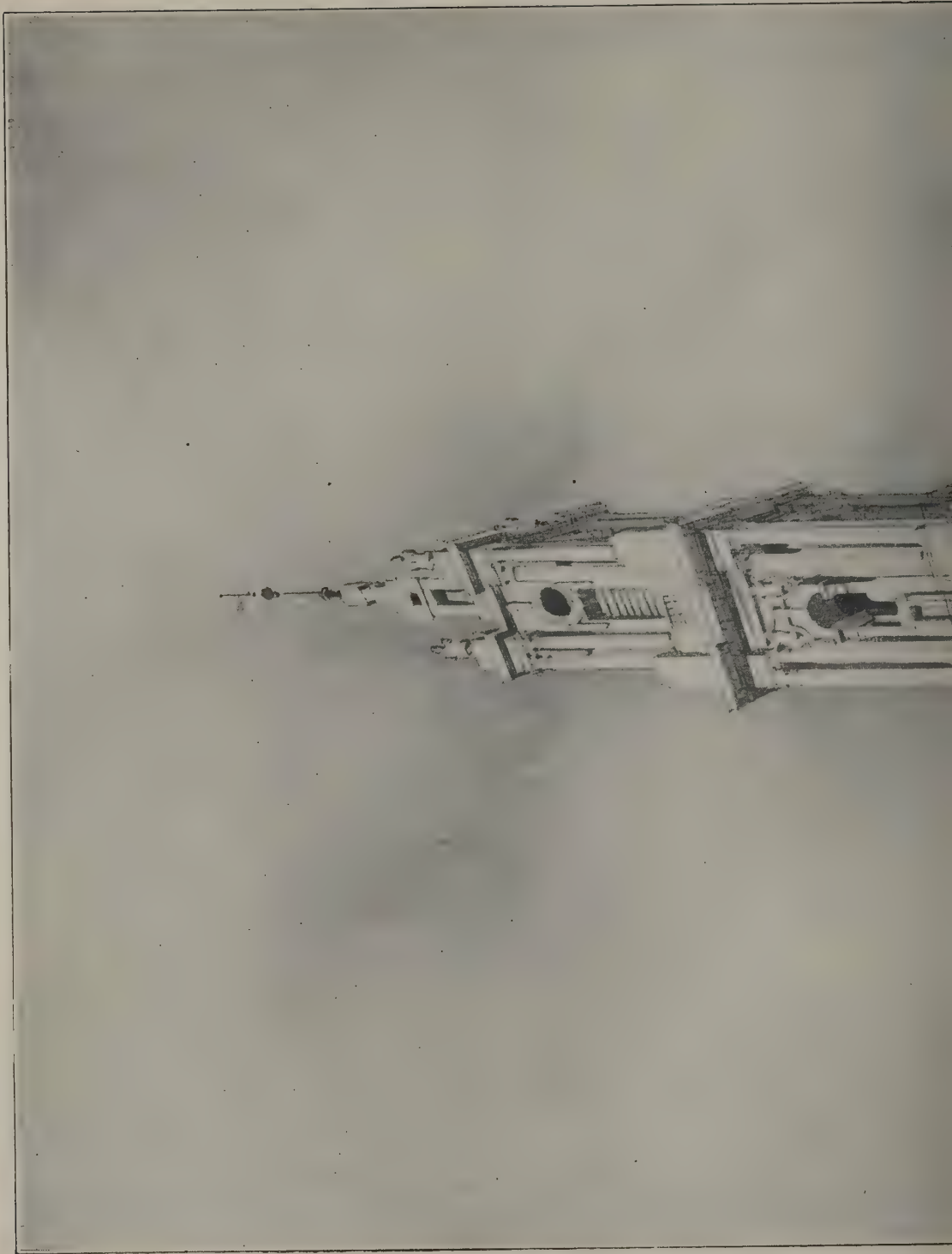
This church is situated in Victoria Park. It is built of brick with stone dressings, the central gable being whitened.

Monument to the late Thomas Garner in Downside Abbey, near Bath.

Frederick A. Walters, F.S.A., Architect.



Holy Trinity Church, Kingsway, London.





Old Holy Trinity Church having become unsafe, by reason of certain excavations, a new building is now being completed from designs by Messrs. John Beicher, R.A., and J. J. Joass, the contractors being Messrs. G. Godson & Sons. The church has a curved front facing Kingsway, and the tower has been designed to harmonise with those of St. Mary-le-Strand and St. Clement Danes at the other end of the thoroughfare.

St. James's Church, Sutton.

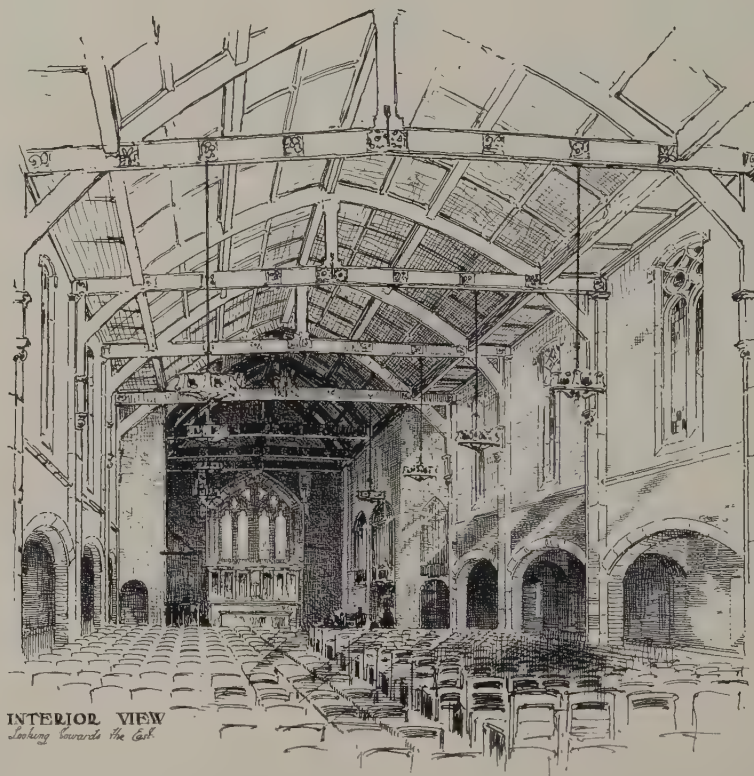
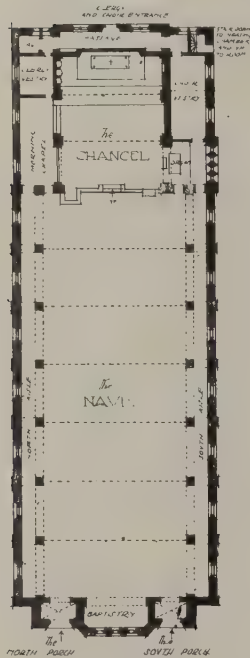
Buckland and Haywood-Farmer, Architects.



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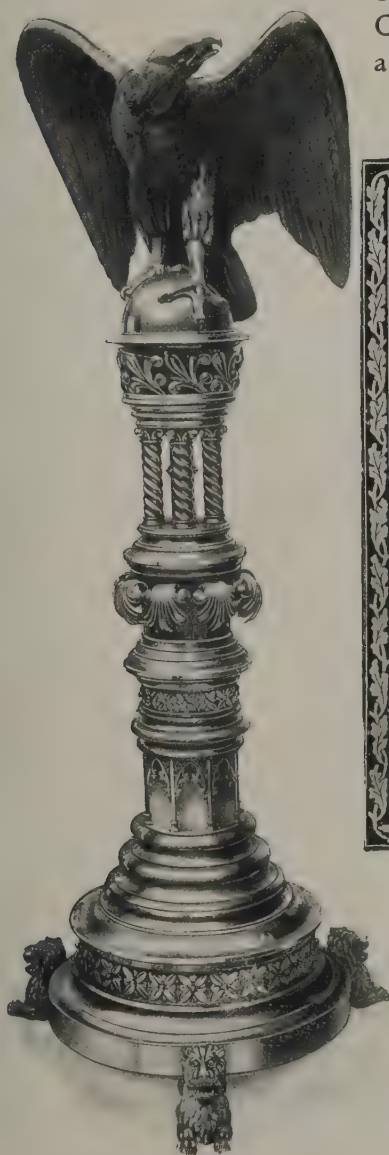
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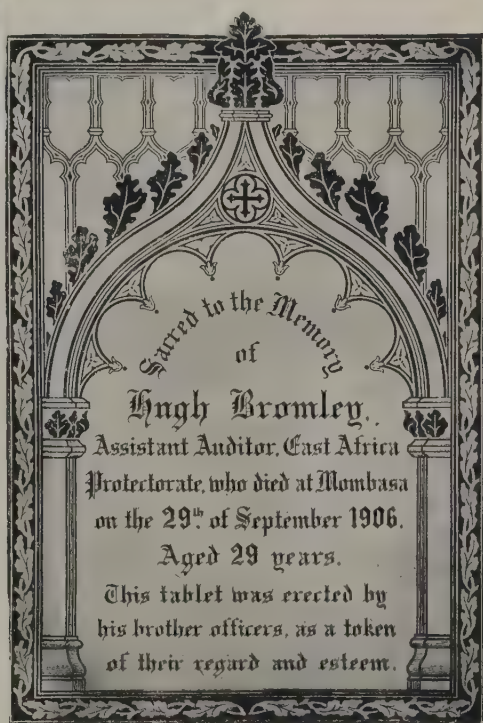
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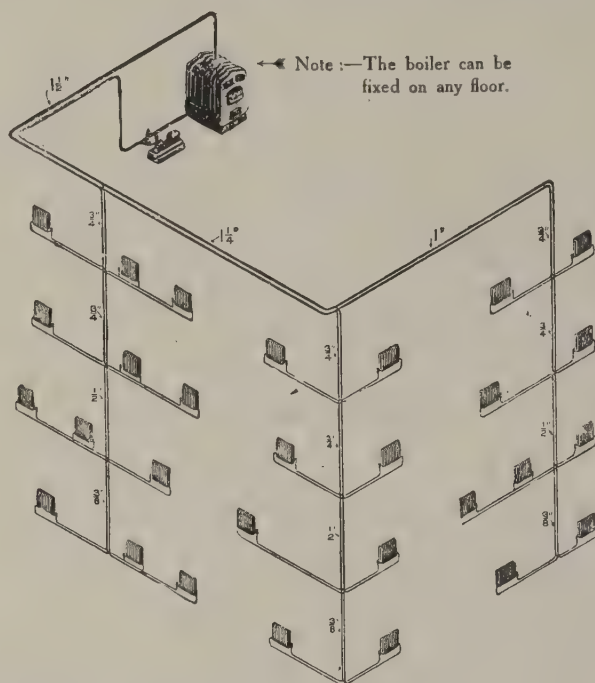
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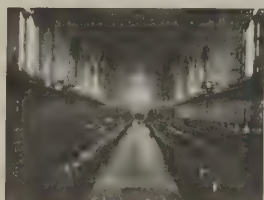
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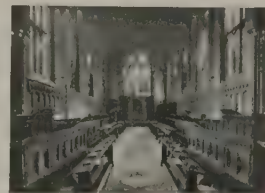
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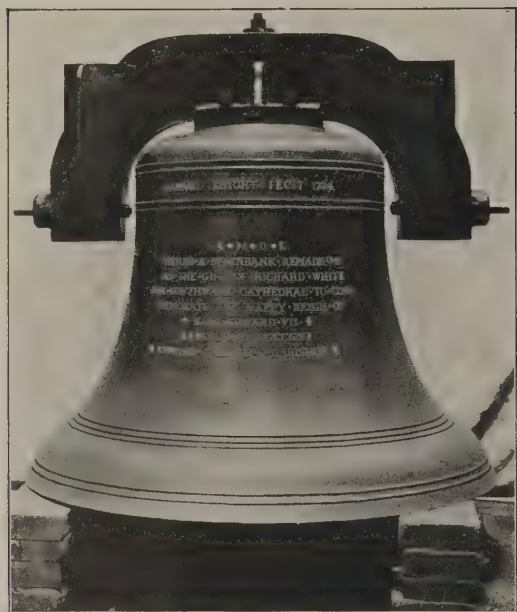
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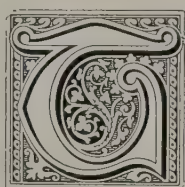
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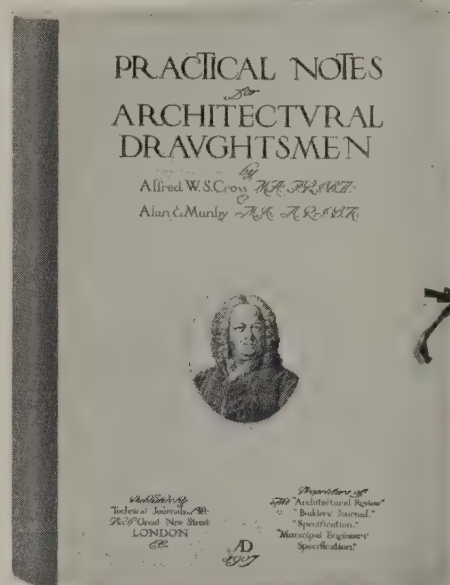
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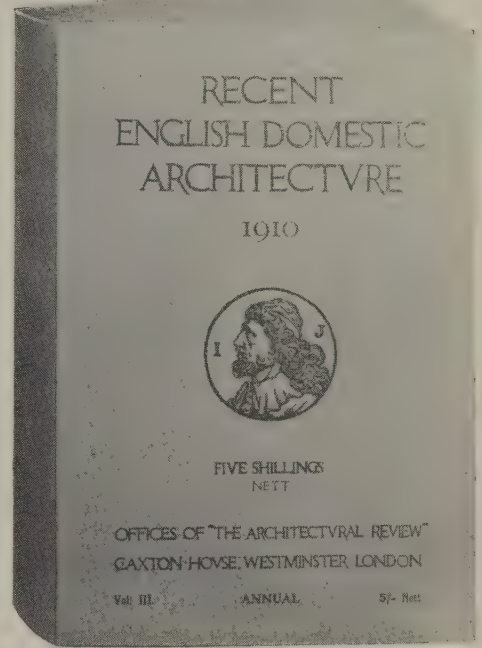


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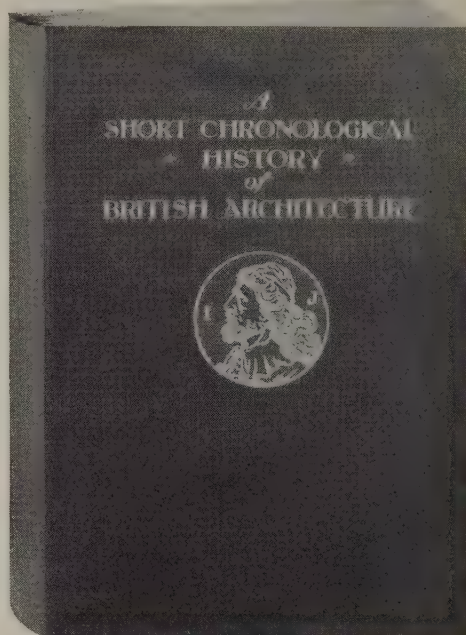
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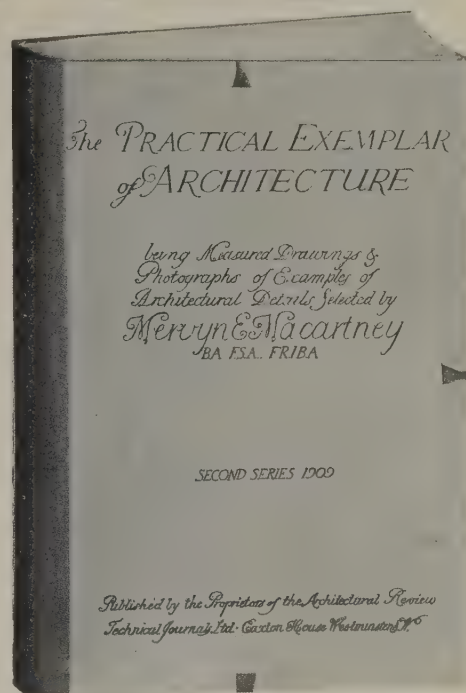


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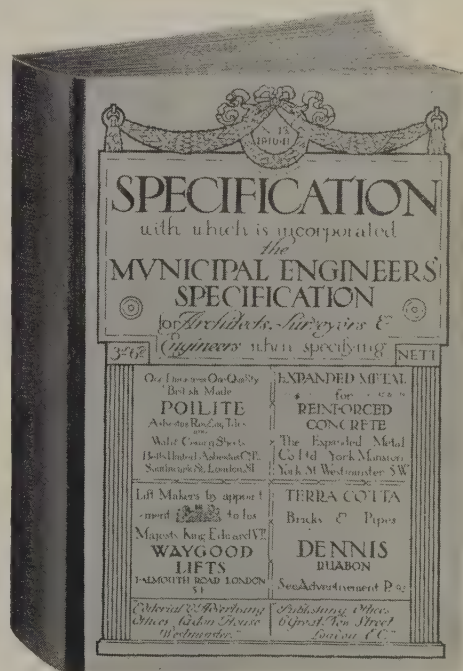
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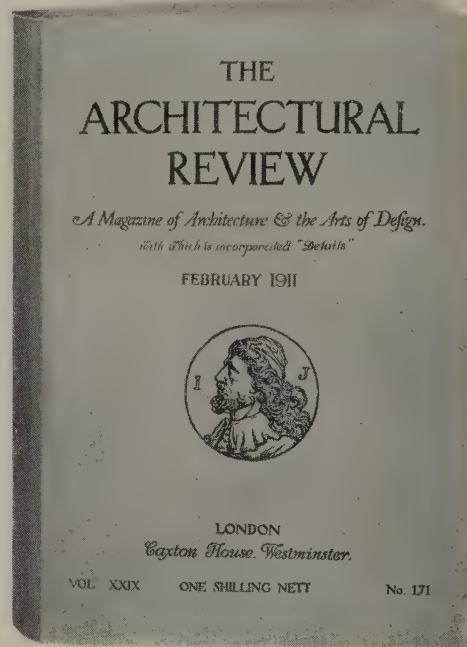
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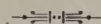
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